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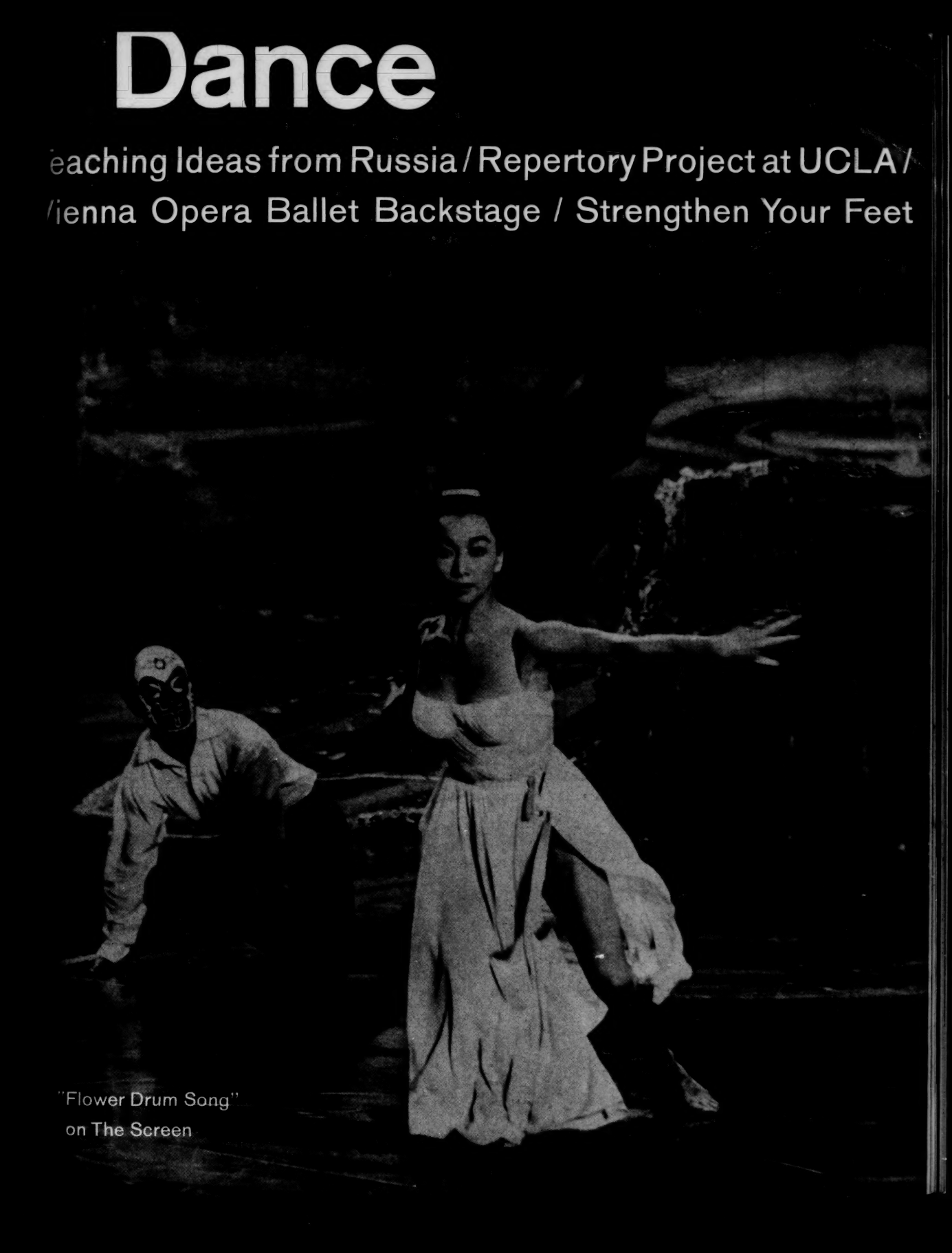

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PRESSTIME NEWS

NYCB'S "MIDSUMMER NIGHT'S DREAM"

A big new production of "A Midsummer Night's Dream," choreographed by **George Balanchine**, will be the centerpiece premiere of the **NYC Ballet's** winter season at City Center Dec. 5-Feb. 4. Jan. 17 has been set as debut date for the ballet, in which **Diana Adams** will be cast as Titania and **Edward Villella** as Oberon. 2 other new works, also by Balanchine, are on the schedule: yet another opus to Glazounov's "Raymonda," due Dec. 7; and a ballet to an especially commissioned score by Japanese composer Toshiro Mayuzumi, which debuts Jan. 25.

BALLETS: USA ADJOURNS

An extended tour that began July 12 at the Festival of 2 Worlds in Spoleto, Italy, and covered western Europe, ended in NYC Oct. 28 after 3 weeks at the Anta Theatre with no plans for the immediate future. **Glen Tetley**, featured in the overseas tour, rejoined as guest for 3 perfs. of "Events" one of the 2 major works premiered in season. (review next month) Male dancers in the NYC co., inadverdently omitted in last month's announcement are: **Tom Abbott, Richard Gain, Lawrence Gradus, Howard Jeffrey, John Jones, Jay Norman, William Reilly Douglas Spingler, Robert Thompson, Edward Verso.** At press time rumors persisted of a perf. at the White House.

KIROV DANCERS GO MODERN

The dancers of the **Kirov Ballet** did a thorough exploration of the dance scene when they performed in NYC. As previously reported, they were guests of honor at perfs. of the **NYC Ballet** and **American Ballet Theatre.** But the coolly classical Leningraders carried their research into less familiar dance idioms as well. As one instance, they were given a special demonstration by members of **Jerome Robbins' Ballet: USA.** Then, through their director, **Konstantin Sergeyev, Martha Graham** invited them to watch one of her professional classes. Advance word was that about 10 would attend, but 61 showed up. And two remained to study with Graham during the remainder of their stay in Manhattan.

ARTS BILL SQUASHED

A bill instituting a **Federal Advisory Council on the Arts** died Sept. 21 when it failed to gain a two-thirds majority in the House of Representatives. This latest attempt to recruit gov't support for the arts was introduced by N.J. Congressman **Frank J. Thompson**, and backed by the President. We heartily concur with the editorial in **Back Stage**, NYC theatrical weekly, deploring the fact that a mere $50,000 could not be made available for the "growth and development of fine arts in the US."

BALLET THEATRE TAKES TO ROAD

31 one-night-stands await **American Ballet Theatre** on their fall tour which began Oct. 26 in Burlington, Vt., and will close in Baltimore Dec. 9. After 5 weeks rest, co. moves out again for a spring tour beginning Jan. 14 in Boston. This second junket takes the co. to the West Coast and Florida before closing in Newark, NJ, April 14. The 2 tours will cover a total of 79 cities; repertory and personnel are the same as for the NYC engagement.

Their October B'way season overlapped those of the **Kirov Ballet** and **Jerome Robbin's Ballets: USA** (unfortunately for all concerned — from the box office standpoint). Of especial interest in an interesting engagemment was the emergence of **Harald Lander's** "Etudes" as a major repertory item, and the further increase in stature of **Lupe Serrano**, who won many long ovations for her brilliant dancing.

It had been hoped that **Maria Tallchief & Erik Bruhn** would join the co. on the tour, but at press-time arrangements had not materialized. Efforts had also been made to engage **Rudolf Nureyev**, refugee from the **Kirov Ballet** who has been dancing with the **De Cuevas Ballet** but he has not yet been able to disentangle himself from his European commitments.

DANCE AT SEATTLE'S "CENTURY 21"

15 million dollars will be expended on cultural activities and entertainment brought from all over the globe for "Century 21," the Seattle World's Fair, April 21-Oct. 21. Dance attractions so far announced include the **Folklorico Ballet of Mexico;** the **Voladores de Papantla,** a daredevil group of Mexican Indians who perform fantastic dances from the tops of high poles; the **Royal Dancers of Thailand;** the **Roumanian Rhapsody Co.;** the **Bayanihan Dancers** from the Philippines; the **Littlest Circus** (not to mention the Ringling one), and a group of Chinese acrobats from Taipei. **Harold Shaw**, formerly of the Hurok staff, is Performing Arts. Dir. for the Exposition.

CANADIANS TOUR

Lois Smith & Earl Kraul head the 40 dancer **Nat'l Ballet of Canada** which opens its tour Nov. 20th in Brockville, Ont. Repertory includes full length "Swan Lake," "The Nutcracker," "Giselle," "Coppelia," and new productions, "Concerto Barocco," by **George Balanchine** staged by asst. **Una Kai**, and **Ray Powell's** "One in Five." A Dec. TV appearance on CBC is scheduled. Soloists are: **Kenneth Melville, Lilian Jarvis, Angela Leigh, David Scott, Colin Worth, Jocelyn Terelle, Sylvia Mason, Hans Meister, Galina Samtsova, Judy Colpman, Patrick Hurde, Yves Cousineau.**

MARKOVA'S CHOREOGRAPHY DEBUT

The Metropolitan Opera will have **Alicia Markova** in a triple threat assignment this season. The British ballerina will be choreographer, stage director and dancing star of the revival of Gluck's "Orfeo ed Euridice," scheduled for the 2nd half of the season. This will be Markova's 1st effort as choreographer and stage director. Another international ballerina, **Alexandra Danilova**, will choreogrph a new ballet for the 2nd act of "La Perichole," to be revived in late Nov. She again supervises the "La Gioconda" dances. **Thomas Andrew** will be 3rd choreographer on the Met. list, doing the last act ballet for the new prod. of Verdi's "Masked Ball."

NEW ROLE FOR FRED ASTAIRE

Official word has come from The Man himself that **Fred Astaire** is hanging up his dancing shoes. The 61-year-old showman, of course, has no thought of abandoning show biz. His assignments this season are as actor and host on ABC-TV's "Alcoa Premieres." The Dance Magazine Award winner, later this season, has the lead in "Moments of Decision," a video opus about a Houdini-type escape artist.

INTERNATIONAL NOTES

BBC-TV has signed a $140,000 contract to present 9 prods. by the **Royal Ballet** over the next 3 years. "The Rake's Progress," on Oct. 30, opens series . . . Producer Nathan Kroll reports the **Martha Graham** film of "Night Journey" won a 1st prize award at the Berlin Film Festival . . . **Jerome Andrews** now teaching modern dance at the Studio Morin, Paris . . . American dancer **Marilyn Mather** starred in Goteborg, Sweden, perf. of **Adam Darius** ballet, "In Memoriam," based on the Anne Frank story . . . Dance satirists **Ruth Harrison & Alex Fisher** closed a highly successful engagement Oct. 1 at Deutschland Halle in W. Berlin. Enroute to NYC they did a TV show in Baden Baden.

Robert & Anita Jones, formerly with **Royal Winnipeg Ballet** and **Opera Ballet of Mannheim**, Germany, have signed as leads in **Opera Ballet of Essen** . . . Labanotation experts **Ann Hutchinson & Nadia Chilkovsky** represented USA in Surrey, England, this summer at the **Int'l Council of Kinetography Laban** . . . After **American Ballet Theatre's** B'way season, Swedish choreographer **Birgit Cullberg** left for Chile to stage her "Miss Julie" for the **Nat'l Ballet.** On her future schedule are prods. of "Moon Reindeer" in Cologne, and "Miss Julie" in Berlin. Her half-hour film, "The Evil Queen," won a 1st at the Premio Italia 1961 festival this Sept. in Pisa. **Marianne Orlando, Gerd Anderson, Caj Selling, Frank Schaufuss & Willy Sandberg** are starred.

A Sept. visitor to NYC was **Jean Charles**, dancer

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with **Little Carib Theatre** of Port of Spain, Trinidad . . . **Niels Bjorn Larsen**, choreographer of Copenhagen's **Tivoli Pantomime Theatre**, reports a summer attendance of 4,200,000—despite rains . . . **Mary Skeaping**, Dir. of the **Royal Swedish Ballet**, writes that neighboring Norway has finally given gov't support to opera and ballet. The **Norwegian Ballet** is currently under direction of **Joan Harris** . . . "Bejart," a film short on the choreographic methods of **Maurice Bejart**, was a prize-winner at the Bergamo Film Festival in Italy. 2 other dance movies — "Japan, Dance and Drama," directed by Hugh Gibb of Borneo; and "The Hunchback Horse," directed by USSR's Z. Tulubieva — also were winners . . . **Winifred Widener** is teaching modern dance at the American Students' & Artists' Center in Paris.

A visitor to NYC last month was noted London photographer **Roger Wood**. His most recent contribution to Dance Magazine was the series of photos of the **Kirov Ballet School** in Leningrad in the Oct. issue.

Another visitor has been Jean Steinmetz from Copenhagen, public relations VIP for the Danish Govt. and the Danish Festivals of Music and Ballet.

COAST TO COAST

Zachary Solov Ballet Ensemble winds up cross-country tour Dec. 9 in Seattle. Co. headed by **Irina Borowska & Michael Maule** perfd. "Chez Tchaikowsky," "Grand Pas de Deux," "Allegresse" & "Orpheus," all choreographed by Solov. Dancers are **Birgitta Kiviniemi, Rosalia Kurowska, Anna Marie Longtin, Janice Colver, Diana Cartier, Dmitry Cheremeteff, Frank Bourman & Richard Gibson.** . . . Scenes from "Macbeth" perfd. at the White House were warmly received by the President and guests. Kennedys, now planning their next booking, are considering **Jerome Robbins'** "Ballets: USA." . . . **Ballet Granada** headed by **Estrellita & Paul Izquierdo** perf. Dec. 8-10 at Dade Co. Aud. Miami . . . 2 of Dance Mag's staff photogs, **Bob Willoughby & Ted Streshinsky**, and dance teacher-photographer **Ruth Lert** attended 5-day photo journalism conference at Asilomar, Calif.

LA chapter of ANTA's lecture-demonstration series which began Oct. 8 continues with presentations by **Wilson Morelli & Evelyn LeMone**, Nov. 5; **Pia Gilbert & John Dougherty** Nov. 19; **Lotte Goslar**, Dec. 3 . . . Everybody, but everybody seemed to be at the 7th Annual Party and Fall Showing of **Baum's, Inc.** in Phila., reports Dance Magazine's **Gerri Marces**. Festivities hosted by the **Cohen Family** included showing of 2 dance films . . . Pilot Club of Tulsa sponsored a Ballet Evening benefit for Dental Care for Needy Children Oct. 14. Program featured **Yurek Lazowsky** in "Peter & the Wolf," **Yvonne Chouteau & Miguel Terekhov** in "Romec & Juliet" and pas de deux from "Sylvia" and **Moscelyne Larkin & Roman Jasinski** . . . **Teresa y su Compania Espanola** begin 3-mo. tour Oct. 21 in Odessa, Tex. . . . **Todd Bolender** choreographs 27-min. ballet in **Dallas Opera's** "Thais" in late Nov. (see Dallas News.)

Bolshoi dancers **Rima Karelskaya & Boris Hohlov** guest star with the **Royal Winnipeg Ballet** Dec. 26-30 in co's home city season, and will accompany the Canadians on a tour of western Canada . . . **Gene Bayliss** has been active choreographing industrials including the Pontiac & Coca-Cola tourers . . . **Ruth Page** suffered 2 broken ribs as a result of an accident during rehearsal for Chicago opera season . . . Marionettist **Daniel Llords** presents visual elements of Roger P. Dennis' "Concerto for Puppets & Orch" Dec. 8 at Royal Theatre, Victoria, BC . . . **Laurentia Gregor** who lives in Indiana, Pa., studies ballet in Pittsburgh and travels 512 miles weekly. She is a scholarship student at the **Dance Drama Workshop, Karl Heinrich**, Dir.

Gower Champion has begun work directing "Playboy," a non-musical film about a bachelor (Tony Curtis) of the variety found in the famous mag . . . **Ballet Russe** begins annual tour Dec. 24 in Chicago. Co. and rep, are not yet set . . . **Oleg Sabline** presents **Violette Verdy & Tania Karina** in a ballet concert Nov. 24 at Virginia Museum in Richmond. Supporting are **Ruth King, Margot Yanitelli, & Dariusz Lubomirski** . . . **The Silver Spurs**, square dancers from Spokane perfd. to 20,000 at nat'l square dance convention held in Detroit this summer.

AROUND NEW YORK

Poland's **Mazowsze Dance Co.**, now on No. Amer. Hurok tour, is at the City Center Nov. 15-Dec. 3. Co. of 100 dancers and singers founded by composer Tadeusz Sygietynski and wife Mira Ziminska made its debut in 1950.

Leningrad's Kirov Ballet dir., **Konstantin Sergeyev, Igor Belsky** and former **Maryinsky** members **Pierre Vladimiroff & Anatole Oboukhoff** were dinner guests of **George Balanchine** . . . **Westchester Dance Players** have added "Hail to the Chief," a children's ballet about the Presidency to their school tour rep. . . .3 1-act plays at the Off-Bowery Theatre were choreographed by **Fred Herko.**

Dance festival sponsored by Boy's Athletic League and organized by **Sally Ray** is set for April in Manhattan Center. Miss Ray also conducts physical fitness course recently added at Downtown Community School . . . "Best of Everything" benefit for Goodspeed Opera House Foundation at the Astor Hotel Oct. 22 included perf. by **Edward Villella & Violette Verdy of NYC Ballet** . . . **Istvan Rabovsky** perfs. in stage show accompanying "Breakfast at Tiffany's" film at Radio City Music Hall . . . **Paul Taylor & Co.** appear Nov. 24-25 at Hunter College Playhouse in perf. of Taylor works, "Avalanche," "Insects and Heroes," "Rebus," "Tablet" & "Images and Reflections." . . . **Norman Walker & Co.** featuring **Cora Cohan & Robert Powell** perf. Dec. 9 at Hunter Playhouse . . . Arts & Exhibits Committee of Japan Soc. presented **Suzushi Hanayagi** in traditional Japanese dances Oct. 16-17. She is in USA studying with **Martha Graham.**

B'klyn Ballet Co., Alan Banks dir., opens new season Nov. 11 with matinee of "Masquerade," Bluebird pas de deux from "Sleeping Beauty," & "Coppelia." Dancers in co. are **Binnie Weiner, Maria Grandy, Patricia Savoia, Nancy Clement, Anya Peters, Barbara Lev, Gail Kaller, Gretchen Schumacher, Harriet Kane, Helen Maher, Carolyn Clair, Carol Ruggiero, Anne Dennis, Gene Wilkes, Hal O'Neal, Orlando Zavarce, Delfino Larosa, Arthur Widawski, Tom Sheehan & Alan Cerf** . . . **Lois Bewley, Charles Bennett, Nadine Revene, Bill Carter** perf. "Program of Chamber Dance" Nov. 12 at 92nd St. Y . . . **Bayanihan Co.** tour includes a benefit for Riverdale Mental Health Assn Nov. 21 at Junior HS 141. Evening includes a reception for dignitaries of Philippine UN Mission . . . **Hava Kohav & Co.** perf. at 92nd St. Y. Nov. 26 . . . **Helen Tamiris & Daniel Nagrin** give lecture-demonstration Nov. 4 at Vassar College; Nov. 7 at C.W. Post College and Nov. 26 at Hunter College.

Hazel Chung & Nala Najan appeared in Indonesian and Indian dances at Cooper Union Oct. 27. Among free programs at Cooper Union are the **Dinizula Dancers** in "An African Festival" Nov. 17, the Italian Folklore Soc. and **Dnipro Dancers**, Dec. 1 and **Felix Fibich & Co.** Dec. 15 . . . African Research Foundation presents "African Carnival" Nov. 24-26 at 69th Regiment Armory. Dances are to be choreographed by **Pearl Primus & Percival Borde. Michael Olatunji, Solomon Illori & Co.,** and **Mongo Santamaria** perf.

The "Expression of Two Arts" programs at the new **Charles Weidman & Mikhail Santaro Studio** continued with new features during July. Weidman choreographed and danced a 22-part "Saints, Sinners & Scriabin," and painter Santaro gave a lecture-demonstration of "The Calligraphy of the Dance." More of the Thurber-Weidman "Fables for Our Time" featured **Jack Ferris, Millie Hirsh, Ann Waugh, Ralph Davis, Max Schofer.**

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NYC NOVEMBER CALENDAR

Nov. 7, 9 (8:30), 11 (2:30, 8:30). **The Mime Theatre of Etienne Decroux**; Carnegie Recital Hall
Nov. 7. **The Paper Bag Players** (children's program); 92nd St. Y; 1:30
Nov. 9. **"Carmina Burana"** (with NYC Opera's "Oedipus Rex"); City Center; 8:15
Nov. 11. **Judith Janus & Bob Cohen** (children's program); P.S. 279, Brooklyn; 1:30
Nov. 11. **Brooklyn Ballet Co.** (young people's perf.); Brooklyn Acad. Music Hall; 2:30
Nov. 12. **A Program of Chamber Dance** (Lois Bewley, Charles Bennett, Nadine Revene, William Carter); 92nd St. Y; 2:30
Nov. 15-Dec. 3. **Mazowsze Polish Song & Dance Co.**; City Center
Nov. 17. **The Dinizulu Dancers** (African Festival); Cooper Union Aud.; 8:30
Nov. 19. **Bayanihan Philippine Dance Co.**; Metropolitan Opera House; 2:30, 8:30
Nov. 19. **N.Y. Ballet Club** (Norman Morrice, guest speaker); Acad. Ballet Perfection; 3:15
Nov. 20. **Chassidic Dance** (lect.-demon. by Felix Fibich); 92nd St. Y; 8:30
Nov. 24. **Judith Janus & Bob Cohen** (children's program); Washington Heights YMHA; 2:00
Nov. 24-25. **Paul Taylor & Co.**; Hunter College Playhouse; 8:40
Nov. 24-26. **Murray Louis & Co.**; Henry St. Playhouse; 8:40, 8:40, 3:00
Nov. 24 (8, 11), 25 (3:30, 8, 11) 26 (5, 9). **African Carnival** (Pearl Primus, Percival Borde, Babatunde Olatunji, Mongo Santamaria & Co., others); 69th Regiment Armory.
Nov. 26. **Hava Kohav & Co.**; 92nd St. Y; 2:30
Nov. 26. **Helen Tamiris-Daniel Nagrin Dance Co.**; Hunter College Playhouse; 8:30

ON AND OFF BROADWAY

Nov. 8 preview of "Gideon," new Paddy Chayevsky play starring Fredric March, benefits **Merry-Go-Rounders'** 10th season of children's theatre . . . **Alvin Ailey**, a dancer who has won plaudits as an actor, is scheduled to open Oct. 24 in new Saroyan work, "Talking To You" at the East End Theatre . . . Dancer-actress **Sondra Lee** is featured in non-musical "Sunday in NY" due at the Cort Nov. 20 . . . **Todd Bolender** choreographs Leonard Sillman's "New Faces of 1962" which begins rehearsals Nov. 23.

PANTOMIME AT CARNEGIE HALL

Etienne Decroux, renowned French mime, appears with 8 of his American students in 4 perfs. at Carnegie Recital Hall Nov. 7, 9, 11, with a mat. on Nov. 11. The teacher of such pantomime notables as **Jean-Louis Barrault, Marcel Marceau** and **Alvin Epstein**, is currently operating his own NY School of the Mime. In co.: **Sterling Jensen, John Casey, Abby Imber, Lucy Becque, Solomon Yakin, Vivian Schindler, Jerry Pantzer, Mina Yakin,**

WE KNEW IT ALL THE TIME

The use of the word "choreograph" as a verb is now legal, Websterwise. Previously the dictionary had only listed the noun form, "choreography."

TELEVISION TOPICS

Rita Moreno, who achieved stardom in the film, "West Side Story," appeared in nos. from the pic on the Perry Como show Oct. 18, premiere date of the film . . . Choreographer **Danny Daniels** has come up with a 4-minute routine danced to sound effects for the Nov. 6 Danny Kaye spec on CBS. Recordings of steam whistles, autos, etc. provide music for 14 dancers . . . Robert Goulet offers a medley of **Fred Astaire** songs in a prod. no. choreographed by **Hugh Lambert** for **Ed Sullivan's** Oct. 29 CBS show . . . **Gwen Verdon** is special guest on Garry Moore Show scheduled for Oct. 31 on CBS.

Ray Bolger is joined by **Helen Gallagher** in recreating his role in "Slaughter on 10th Ave.," for Bell Tel. Hour's "Music of Richard Rodgers" Nov. 10 on NBC . . . "The Seasons of Youth," ABC's hour long revue set for Oct. 25 features dancing of **Barrie Chase & Bob Fosse** who also choreographs . . . **John Smolko** is choreographer and featured dancer in "Fads & Foibles," music and dance survey of American customs set for Dec. 17 viewing on NBC's "Du Pont Show of the Week." . . . "Stained Glass Windows," an original ballet by **Deborah Zall** is scheduled Oct. 29 edition of "Lamp Unto My Feet," on CBS. Dancers are **Dan Jaramillo, Renee Rapaport, Toby Glanternik** & Miss Zall . . . "The Hangman and the Thief," an original opera on ABC's "Directions '62" Oct. 15, was choreographed by **Robert Pagent.**

PERSONALS

Jan. 20 is the date set for the marriage in London of **Ann Hutchinson**, former Pres. of NYC's Dance Notation Bureau, and British dance writer **Ivor Guest.** The Bureau presented her with a loving cup at a party in her honor Oct. 22. She leaves for England in early Dec. . . . Ex-Sadler's Wells star **Moira Shearer** and her husband Ludovic Kennedy expect their 3rd child around Christmas . . . NYC Ballet star **Melissa Hayden** & husband Donald Coleman are parents of Jennifer, born Oct. 15 in NYC. The Colemans also have a son, Stuart, aged 7 . . . The **Gene Kellys** are expecting. An extra bonus due to Gene, is an Honorary Doctorate from the U. of Pittsburgh, in his home city.

Mary Wigman celebrates her 75th birthday Nov. 13th. She is being elaborately feted by the city of West Berlin on the stage of the new Staats Oper, where she recently choreographed dances for "Orpheus." A scrapbook of congratulatory mementos from her friends in the USA has been assembled and forwarded to her by **Hanya Holm** . . . 6 of the 11 dancing **Charisses** had a family reunion recently in California: **Rita**, here from Paris to choreograph "La Plume de Ma Tante"; **Marie** (Gorton), now teaching ballet in Michigan; **Noel**, former **Mordkin Ballet** soloist: **Beatrice** (Lucile Morgan), Beverly Hills designer; **Nico**, and **Kitty (Kathryn Etienne)**, both teacher-choreographers in Hollywood . . . **Leo Kharibian**, after nearly 3 years in London's "West Side Story," was a recent visitor to NYC and his home in Boston. He has returned to London, where he is due to marry **Jennifer Till**, English dancer currently in the West End edition of "Do Re Mi." Kharibian is set to choreograph a new British revue, "Kiss-Kiss."

Maya Deren, writer, lecturer, photographer and producer of avant-garde films, died in NYC Oct. 13 of a cerebral hemorrhage, at the age of 44. Several of her motion pictures were performed in dance. She was married to composer Teijo Ito . . . We missed hearing about the death last Feb. in So. Calif. of **Robert S. Bailes**, husband of former **Ballet Theatre** star **Mary Ellen Moylan.** She and 3-year-old son Stanley will be visiting NYC during Christmas holidays.

Former **Ballet Theatre** dancer **Nata Lee**, now Mrs. Lee Hanna and settled in Long Island, announces arrival of 2nd daughter, **Kitty**, on Sept. 24.

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SORRY, WRONG NUMBER

According to the San Francisco Examiner, **Merle Lanova** announced enthusiastically that her **Ballet Celeste** had been invited to perform "The Nutcracker Suite" at the White House Christmas Week. Queried for confirmation, Pierre Salinger, JFK's press secretary, said: "Not so—never heard of the outfit."

PUBLICATION NEWS

"How to Keep Slender and Fit After 30" (256 pp., illus., $4.95) by **Bonnie Prudden**, contributor to Dance Magazine, was issued Oct. 9 by Bernard Geis Associates.

A USA edition of **Alicia Markova's** book, "Giselle and I", has been published by Vanguard. The $5.50 volume has 84 photographs and a foreword by Carl Van Vechten.

The Amer. Assn. of University Women (2401 Virginia Ave., NW, Wash, DC) has issued a 40-page book, "Acting" by **Mary-Averett Seelye**, the noted Wash. dancer who tours with a "Poetry in Dance" program.

HOLMSTOCK PRESENTS LEVINOFF

Former Dance Mag. staffer **Toni Holmstock** is impresario for a Dec. 3 teacher session in which **Joseph Levinoff** will present a complete ballet for recitals, "The Merry-Go-Round." Props and costumes for the work will be displayed at the 1-day event, 10 to 6 at the Nola Penthouse Studios, NYC.

REGIONAL BALLET-U.S.A.

Oct. 22-29 was an important week for the **Severo Ballet** of Detroit. Mayor Miriani designated it "Severo Ballet Week" — climax of a fund raising drive (goal, $30,000—Hon. Chairman, Mrs. Edsel Ford). Part of the money will eventually be used to underwrite tuiton for co. members. First step in this direction took place Nov. 1 when half-tuition was paid for 10 dancers . . . The co. joins Detroit Chamber Music Soc. Nov. 21 for perfs. of "Rhapsody" and "Parade."

Westchester, N.Y. Ballet opens Nov. 17 in its own theatre. This season, 12 perfs. are planned, with 5 premieres. The Nov. 17 premiere is "Masks" by co. dir. **Iris Merrick.** Accompaniment for all programs will be by chamber ensembles conducted by Norman Layden, musical director of the Westchester Youth Symph.

Sacramento Ballet Co. and **Pacific Ballet** of San Francisco are doing a bit of autumn exchanging. **Barbara Crockett** of Sacramento guested Oct. 19-20 with the Pacific Co. **Alan Howard** of Pacific guested with Sacramento Oct. 28. Featured on the Sacramento programs were "Ebony" by **Michael Smuin** of the **San Francisco Ballet** and a new work by **Dean Crockett.**

Hectic Sept.-Dec. schedule of **Cleveland Ballet Center Co.** includes 6 perfs. in Cleveland and nearby cites; reception for 200 in honor of NYC Ballet; a tape for KYW-TV; and KYW Radio interview for co. dir. **Alex Martin.**

Detroit City Ballet celebrates Thanksgiving with a Nov. 25 perf. featuring new productions and guest appearance of **Ann Arbor Civic Ballet.** New to Detroit's repertoire are **Sylvia Hamer's** (Ann

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Arbor dir.) staging of "Les Sylphides" and **Virginia Magon's** "The Peasant Wedding." Recent auditions for the co's apprentice group were supervised by 6 judges headed by artistic director **Marjorie Hassard.**

Lively doings for the **Texas Western Civic Ballet** of El Paso: Item 1: Recent "Boys Unlimited" article in Regional Ballet-U.S.A. sparked male attendance so that co. dir. **Ingeborg Heuser** is now teaching boys of all ages, most of whom take 5 classes per week. Item 2: Miss Heuser recently lectured on ballet to all modern dance classes in the city's high schools. Modern dance students then attended rehearsal for 25c ea. Many returned for regular performances, Oct. 6-8. The co. next guests in Austin Feb. 9 and performs in El Paso Sun Carnival.

Despite wind and weather, **Dayton Civic Ballet** raised $550 in its outdoor flea market, Oct. 15. Sale items ranged from junk jewelry to original paintings, from hot dogs to antiques. Proceeds will help take co. to N.E. Festival or on a barnstorming tour.

Newark's **Garden State Ballet** has scheduled 21 appearances this season. Repertoire will be sparked by following new works: **Norman Walker's** "Four Cantos," **Frank Hobi's** "Valse Caprice," **E. Virginia Williams'** "Sea Alliance," **Joyce Trisler's** "Jazz Suite," and **Ron Sequoie's** "Three Secrets."

An audience of 35,000 attended the Dallas State Fair's "Exploitation of Music" in the Cotton Bowl. Sharing program with the Dallas Symph. was the **Dallas Civic Ballet** in "Nutcracker" excerpts.

Nov. 19 is date of **Louisville Civic Ballet's** 10th Anniversary program, again under artistic direction of **Fernand Nault** . . . **Crescent City Ballet** of New Orleans joins New Orleans Symph. for children's programs ("Nutcracker") Nov. 28-30 & Dec. 2. The co. also dances in Purcell's "Fairy Queen," Nov. 21 with N.O. Concert Choir . . . **Phila. Civic Ballet** does its annual "Fashions go to the Ballet" show at Strawbridge and Clothier Dept. Store Nov. 18. Opus will be by dir. **Norman Craig** and will include jazz interlude by **Alicia Craig** . . . **Brooklyn Ballet** opens fall schedule with Nov. 11 children's matinee featuring "Masquerade" by dir. **Alan Banks.**

Asheville N.C. Ballet Guild has been reorganized. Orignally chartered as Land of the Sky Civic Ballet, it is no longer connected with this group. Director is **Mrs. Alice Weaver,** with **Mrs. H. Cosgrove** as chairman. Plans are in offing for a winter program . . . New artistic directors of **Ballet Guild of Columbus, Ga.** are **Rossie Gilmore** and **Mrs. Frances Berry, Rev. Roy LeMoine** heads Bd. of Dirs . . . Newly formed **Flint, Mich. Ballet Theatre** plans Jan. 28 debut featuring "Carnaval" staged by **Enid Ricardeau** of the Detroit City Ballet. The Flint group was formed Sept. 20; has 17 teacher-members, **Lena Pelio** is pres.

Nov. finds **Ballet Royal** of Orlando Fla. in the Southern Savoyards production of "The Mikado." **Michele Hardy,** formerly of the Ballet Royal, has received a Ford Foundation Scholarship to School of American Ballet . . . 2 members of the **Robert Joffrey Ballet** guested in "Les Sylphides" during Oct. 14 appearance of the **Elmira-Corning, N.Y. Ballet** . . . **Memphis Civic Ballet** participated Oct. 21 in citywide Arts Festival . . . **Evelyn Ebel** of **St. Louis Civic Ballet** has joined Radio City Music Hall Corps de Ballet.

SCHOOLS AROUND NEW YORK

Yuriko is conducting a Fri. aft. Modern Dance Workshop for dance majors at **B'klyn College** . . . **Peter Nelson** has joined faculty of **Bard College,** Annandale-on-Hudson, to teach ballet . . . **Alonso Cano,** former member of **Pilar Lopez** co., now teaching Spanish dance at the **Matt Mattox School** . . . **Hanya Holm** is teaching a special course in movement analysis at the **Dance Notation Bureau** for professional notators . . . **Eugene "Luigi" Louis,** dance capt. of B'way's "Let It Ride," has resumed teaching modern jazz at **Dance Players' Studio.**

The annual Christmas Course at the **Martha Graham School** is Dec. 21-Jan. 4. **Louis Horst** is again teaching dance composition there . . . **Darrell Henline,** who has been teaching jazz at the **Orest Sergievsky Theatre Studio of Dance,** is choreographing a Boys' Club of America prod. of "Where's Charley?" . . . **Moiseyev** and **Berioska** type character classes have been added to curriculum of **Maria Nevelska Ballet School.** Teacher is **Romana Valina.** Recently Mme. Nevelska staged "The Nutcracker" for the **Cebu City Ballet Center** in the Philippines.

Aubrey Hitchins, after teaching stints in Cuba and Jacksonville, Fla., has decided there's no place like New York. He has joined ballet staff of **Int'l Dance School** in Carnegie Hall . . . **Ruth Walton** is now teaching jazz classes at her midtown studio in addition to uptown locations . . . The **Westchester Dance Council** offers 6 workshops for teenagers at the County Center, White Plains, NY. 3 in modern jazz, Nov. 1, 8 & 15, will be led by **Frank Wagner;** 3 in "The Living Dance: New Directions in Creative Movement" will be led by **Leda Canino** . . . **Freda Ginsburg** is teaching ancient dance forms at evening community center classes at PS 67, B'klyn . . . **Jewish Dance Div. of YM & YWHA** dir. by **Fred Berk,** 92nd & Lexington Ave., is issuing a new free Bulletin devoted to activities in the Jewish and Israeli dance field.

SCHOOLS AROUND THE COUNTRY

Phila. Civic Ballet School has opened a NE Phila. branch for elem., inter, and advanced work plus special class for mothers. **Marian Brittain** assists **Norman Craig** on faculty . . . **Dance Circle of Boston** sponsors lecture-demonstration by **Merce Cunningham** at Boston U. Nov. 17 . . . **Arts Center of Pittsfield,** Mass., established a $1000 **Marina Svetlova** scholarship providing free training in advanced ballet for area students . . . Lecture-demonstration on Spanish Dance Rhythms by **Elisa Stigler** is given Nov. 8 at Chicago's Roosevelt U. . . . **Joseph Rosen** now teaching ballet and modern jazz at **Ballet House,** Wash., DC . . . **Allegro Amer. Ballet School** was HQ for dancers of **Royal Winnipeg Ballet** while performing near Chicago.

Nina Coppola will join staff of **Michel Panaieff's Ballet Center,** LA, and dance with **LA City Ballet** . . . **Parisienne Ballet Club** of **O'Neill School of Classic Ballet,** Newport, RI, perfd. "Gaite Parisienne" Oct. 9 . . . **Ruth S. Ambrose** of **Boston Conservatory** staff, and **Carolyn Parks** of **Ballet Academy,** SF, visiting Russia, conferred with **Ulanova** and observed classes at **Bolshoi** school and the **Leningrad Choreographic School.**

Buster Cooper Dancers, sharing a bill with Bobby Darin, Pamela Tiffin, Pat Boone et al, perfd. "Percussion Suite" at a Dallas benefit Oct. 1 for Hurricane Carla victims . . . **Kathryn Etienne** opens her new Hollywood ballet studio, 5600 Sunset Blvd., Nov. 19.

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CHICAGO NEWS

"Kicks & Co.", musical intended for B'way, opened here to disastrous reviews. **Nichole Nicholis** was praised for her singing and dancing. The **Walter Nicks-Don McKayle** choreography was robust but aimless, dancers more vigorous than able. (Show folded Oct. 14.—Ed)

A fiasco on a smaller scale was the **Dance Council's** opening program in Thorne Hall on Oct. 8. **Neville Black** had moments of grace but the rest was pretentious, inept, trashy. The Council did not produce the show, but merely paid the bills to give some modern dancers a showing . . . The noon hour dance films shown in the Public Library during Oct. included films of **John Butler, Martha Graham, Maria Tallchief, Galina Ulanova, Anna Sokolow & Alwin Nickolais** . . . **Kim On Wong** & his group gave a program of Balinese and Indonesian dances in Thorne Hall, Oct. 1 . . . **Indrani** gave a private perf. for the Arts Club Oct. 7 and danced for a larger audience in the U. of Chicago's Mandel Hall Oct. 13.

"Bye Bye Birdie" is expected to play at least a year in the Erlanger. The dances, led by **Elaine Dunn**, come off especially well. She is superb in the Shriner's Ballet . . . **Los Chorumbeles de Espana**, currently in the Edgewater Beach Hotel, have vivacious **Dolores del Carmen**, whose Flamenco dances are so-so but is terrific in a Jota . . . On Polka-Go-Round's last broadcast, Congressman Roman Pucinski congratulated producers, performers and especially choreographer **Felix Sadeski**.

The **Regional Ballet Ensemble** was set to dance in the Evergreen Park aud. Oct. 29. **Doreen Tempest** headed the group. Program was "Romeo and Juliet," "Swan Lake" Act II and dances from "The Nutcracker." Staging by **Robert Lunnon** . . . **Gus Giordano** choreographed the dances for "Eight—On the Go," a revue set for 16-wk tour of USO posts in Europe and Caribbean. ANN BARZEL

HOLLYWOOD AND LAS VEGAS

Jack Boyle choreographs the Red Skelton TV show with dancers, **Marlene Tepel, Jan Heller, Peggy Gordon, Barbara Clark, Joel Friend, Robert Street, Roy Palmer & Jack Harmon** . . . **Tony Charmoli** used **Leona Irwin, Edythe Udano, Phylis Sues, Anna Cheselka, Howard Kreiger, Norman Edwards, Ron Dexter, Jimmmy Brooks & Currie Pederson** in ABC-TV spec., "Feathertop" . . . **Gloria DeWerd** assists **Bob Sidney** at MGM on "How the West Was Won" with dancers **Buddy Bryan, Darlene Day, Terry Robinson & Frank Radcliff** . . . **Stanley Hall** will form 1st ballet group in San Bernadino area.

Claire Gunderman is in Munich filming a TV show, "Jackie Wunderland." . . . **Alex Plasschaert**, in London choreographing the Sammy Davis Show, has been teaching modern jazz in the provinces and staging acts for various English entertainers . . . **Maggie Banks**, on location with "State Fair" in Dallas, is assisting in staging of intimate musical nos. The co. returns this month and choreographer **Nick Castle** will add numerous dancers for a stylized square dance sequence.

Miriam Nelson at Revue Studios is staging 5 nos. for GE Theatre's "Tippy Top." . . . **Gene Lo-**

(Cont'd on page 13)

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204

IN THIS ISSUE

12 Competition in Rio *Bengt Hager*
14 Dance Guide to Musicals
15 Arthur Mitchell at Spoleto
16 Pauline Koner Speaking, Part III: The Elements of Performing *Marcia B. Marks*
17 Records for Dance *Rosalyn Krokover*
18 Russian and American Dance Pedagogy *Lia Schubert—Eugene Palatsky*
20 Nina Novak Revisits Warsaw *Saul Goodman*
22 Pronunciation Guide: Kirov Ballet
23 Letters to the Editor
25 Dance in the Movies *Laura Clandon*
26 Looking at Television *Ann Barzel*
28 At the Theatre *Leo Lerman*
31 On Tour
32 Reviews: Kirov Ballet, New York City Ballet *Doris Hering*
38 In the News
40 Three Points of View
42 Backstage in Vienna *Eugene Palatsky, photos by Susan Schiff*
50 Marc Wilde: "I Like It Here" *Jack Anderson, photos by Ted Streshinsky*
52 Talk of the Trade: The Touch of a Master *William Como*
53 Personalities in the Business of Dance: Maharam Fabric Corp. *Donald Duncan*
54 UCLA Project *Carol Scothorn*
56 Brief Biography: William Carter *Saul Goodman-Zachary Freyman*
58 Bodies by Carola, Part III: Rolled-In Feet *David Leddick-Jack Mitchell*
63 Questions and Answers *Virginia Tanner*
66 Gala Premiere . . . "Sweet Sixteen"
68 Records for Teachers *Evelyn LeMone*
70 News of Teacher Organizations *Donald Duncan*
71 Shopping Guide

on the cover

Reiko (seen with masked James Shigeta) is 1 of 3 dance-trained Orientals (the others—star Nancy Kwan and young featured player Patrick Adiarte) who present their views on their respective careers on pages 40-41. The film, choreographed by Hermes Pan (Carol Haney did the B'way musical, directed by Gene Kelly), opens early this month at Radio City Music Hall, with nationwide release scheduled for December 22. Photo courtesy Universal International Pictures.

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COMPETITION IN RIO

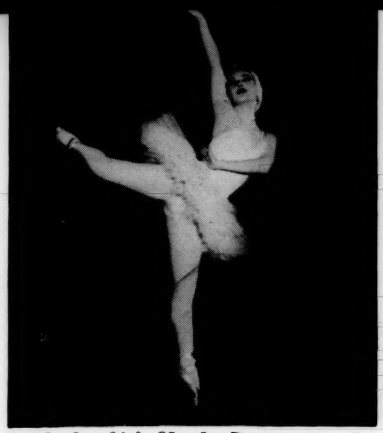
A competition between ballerinas would appear to be a slightly less sensible enterprise than the more familiar ones for race horses, or even athletes. However, the International Ballet Competition in Rio de Janeiro during the last two weeks of August proved to be both artistically interesting and a valuable public stimulant.

Brazilians love sports, and the competent organizers, Association Carioca de Arte, in collaboration with Rio's leading weekly, *O'Cruzeiro,* enjoyed an impressive series of sold-out houses at the city's beautiful municipal opera house. Such popularity is the more astonishing when one realizes that the audiences frequently saw three or four performances of the same variation in one evening. And it was not until the final presentations that dancers appeared with the orchestra and ballet of the opera house. Until that time each performance consisted of a series of solo dancers, in rehearsal costume, with no scenery, and only piano accompaniment.

The standard of performance of the twenty-five competitors from a dozen countries was amazingly high. There were representatives from Italy, France, Canada, Sweden, Argentina, Czechoslovakia, and, of course, Brazil. Holland's Marianna Hilarides and Austria's Erika Zlocha, who rated fourth and fifth honors, were among the many who were outstanding. The only contestant from the United States was the charming youngster Sonya Bayard, of the School of Ballet Repertory in New York, who was comparatively inexperienced in the company of many very strong professionals. England's ballerina fell ill before boarding the plane, and never arrived. Spain's broke her ankle just after arrival, and did not appear.

First prize was unanimously awarded to Czechoslovakia's Martha Drottnerova (her government also sent her ballet master, so that she could have daily class), a wonderful budding ballerina with the poetic appearance of a young Ulanova. Until now unheard of she will undoubtedly become world-famous. Second was Brazil's Eleonora Oliosi, quick, brilliant, witty—an ideal Swanhilda. And third place was taken by Poland's Alicia Boniusko.

The competitors had to appear in a choice of classic solos that included the Prelude and Mazurka from *Les Sylphides* (this alone took two nights to go through).



Czechoslovakia's Martha Drottnerova, 1st-prize winner at the 1st Int'l Ballet Competition in Rio de Janeiro, is a young Ulanova, according to one of the judges.

Then twelve were selected to continue with the variation from *Swan Lake,* Act II, a dance of their own choice, and a composition they themselves had to prepare in twenty-four hours to music selected by the organizers. Five finalists remained. They presented variations from Act I of *Giselle,* from *Swan Lake,* or from Act II of *Coppelia.* These dances were done with a Brazilian partner and the local corps de ballet. The winners then appeared as guest artists with the Rio de Janeiro Opera Ballet in a series of performances that included the full-length *Swan Lake* and other classics.

Judges for the competition were Miss Ruth Sandholm, ballet instructor at the Boston Conservatory of Music (Walter Terry had been invited to represent the U.S., but was unable to attend); Mme Jia Ruskaja, director of the National Academy of Dance in Rome; Mme Solange Schwarz, professor of ballet at the Conservatoire de Musique, Paris; Mme Nina Verchinina, professor of ballet in Rio de Janeiro; Mme Kazda, ballet instructor at the Teatro Colon, Buenos Aires; Mr. Accioly Netto, editor-in-chief and ballet critic of *O'Cruzeiro,* Rio de Janeiro; Mr. Bengt Hager, president of the Swedish Dance Association and director of the Dance Museum in Stockholm.

It was a quite remarkable gala fortnight, presented under the auspices of the President of Brazil, who for known reasons did not appear on stage opening night. All the ambassadors of the countries represented did, however, each presenting "his" ballerina to the Brazilian public.

The competition — which has already clearly indicated its value—will be repeated in 1963. This time it will be for pairs of dancers rather than for individuals.

Bengt Hager

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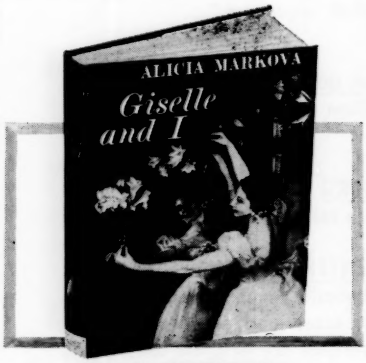

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DANCE GUIDE TO MUSICALS

ON BROADWAY:

CAMELOT: Choreographer, Hanya Holm. Stars Julie Andrews, William Squire. Not Miss Holm's best B'way effort, but she has livened the proceedings well. Excellent dancers, beautifully costumed, in archaic dance forms made modern. Majestic Theatre.

CARNIVAL! Choreographer-director, Gower Champion. Stars Anna Marie Alberghetti, features James Mitchell, Pierre Olaf, and puppets. Gower Champion, using a superb co. of dancers and all sorts of typical carnival performers, has made a magical entertainment that unfortunately has a weak score and less than first-class star. Technical dance is brilliantly synthesized with everyday movement. Imperial Theatre.

DO RE MI. Choreographers, Marc Breaux and Deedee Wood. Stars Phil Silvers, Nancy Walker. Principal dancer, Chad Block. An auspicious debut for Breaux-Wood, who provide the freshest choreography of the season in dances about the jukebox world. St. James Theatre.

FIORELLO! Choreographer, Peter Gennaro. Stars Tom Bosley, Marty May, Patricia Wilson. This prize-winning musical moves like a blithe dream, and Gennaro's dances make it the fresh delight it is. A co. of dance soloists. Broadway Theatre.

THE GAY LIFE. Opens Nov. 18. Choreographer, Herbert Ross. Stars Walter Chiari, Barbara Cook, Jules Munshin, Loring Smith. Shubert Th.

HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING. Opened Oct. 14. Choreographer, Hugh Lambert. Stars Rudy Vallee, Robert Morse, 46th St. Theatre.

IRMA LA DOUCE. Choreographer, Onna White. Stars Elizabeth Seal, Denis Quilley, Clive Revill. Elizabeth Seal is a new and brilliant dancng-singing-acting star surrounded by extraordinary male dancers, furnished with atmospheric (jazzy-Frenchy) choreography. Plymouth Theatre.

KEAN. Opens Nov. 2. Choreographer, Jack Cole. Stars Alfred Drake. Broadway Theatre.

KWAMINA. Opened Oct. 23. Choreographer, Agnes de Mille. Stars Sally Ann Howes, Terry Carter. Featured dancer, Mike Quashie. 54th St. Theatre.

LET IT RIDE. Opened Oct. 12. Choreographer, Onna White. Stars George Gobel, Sam Levene, Barbara Nichols. Eugene O'Neill Theatre.

MILK AND HONEY. Rev. this issue. Choreographer, Donald Saddler. Stars Robert Weede, Mimi Benzell, Molly Picon. Featured dancer, Tommy Rall. Martin Beck Theatre.

MY FAIR LADY. Choreographer, Hanya Holm. Stars Michael Allinson, Margot Moser. Long-run hit using a big dance vocabulary, all part of a delicious (though not spectacular) whole. Mark Hellinger Theatre.

SAIL AWAY. Reviewed in this issue. Choreographer, Joe Layton. Noel Coward musical starring Elaine Stritch. Principal dancers, Patricia Harty and Grover Dale. Broadhurst Th.

THE SOUND OF MUSIC. Choreographer, Joe Layton. Stars Martha Wright, Donald Scott. This show demanded marshmallow, and Mr. Layton gave it just that, plus brief interludes of happy atmosphere. Lunt-Fontanne Theatre.

THE UNSINKABLE MOLLY BROWN. Choreographer Peter Gennaro. Stars Tammy Grimes, Harve Presnell. Star Tammy Grimes joins a large co. of wonderful dancers in sprightly numbers of Western frontier days, and one from Paris. Winter Garden Theatre.

OFF BROADWAY:

THE FANTASTICKS. No choreographer is listed, but someone with a sure sense of movement and dance has had a gifted hand in the proceedings. The show, conceived basically in commedia dell'arte terms, dances all the time. Sullivan St. Playhouse.

LITTLE MARY SUNSHINE. Staged and chor. by Ray Harrison. Stars Marian Mercer. This spoof of old-fashioned operettas is a hit. Threaded with dance patterns that make funny, satiric points. Players Theatre.

•

RADIO CITY MUSIC HALL: "Wings of Glory" stage show, incl. Corps de Ballet, soloist Istvan Rabovsky; and Rockettes. On screen: "Breakfast at Tiffany's." New stage show and film "Flower Drum Song" begin early November.

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Arthur Mitchell at Spoleto

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AS ACTOR: At left, with famed Italian actress Bice Valore in the 1-act "Il Pegno." Mitchell, speaking Italian, played a San Francisco sailor in love with the figure of a dead saint (in background). Gian-Carlo Menotti directed.

AS CHOREOGRAPHER: Soprano Margaret Tynes dances Mitchell's version of the "Dance of the Seven Veils" for Luchino Visconti's production of "Salome."

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PAULINE KONER SPEAKING: *(Conclusion)*

BY MARCIA B. MARKS

"THE ELEMENTS OF PERFORMING"

Pauline Koner's close association with Doris Humphrey during the years she appeared with the José Limón company was ideal creatively. Miss Humphrey never had to "tailor-make" a role — something she hated — and Miss Koner was never restricted to movement she felt inadequate.

Describing the way they worked together, Miss Koner traces the development of her interpretation of the Mother in Miss Humphrey's *Ruins and Visions*. It serves to illustrate her point that dancers must "dig to see what they personally find" in any given role.

Although only slightly more than five feet tall, Miss Koner had to dominate Lucas Hoving, over six feet tall, in a portrayal that required practically no dancing. By analyzing the role and discussing it with Doris Humphrey, studying the poem by Stephen Spender which inspired the work, she sought to give the Mother life. What little movement Miss Humphrey outlined had to be conceptually motivated and subtly developed through depth of perception. Interpretation had to come from inner color and inner intensities. The result of Miss Koner's penetration was a brilliant characterization. Its genius was not in intricate movement, but in emotional containment.

Successful interpretation does not imply an inflexible characterization, however. The inner color which controls muscular intensity can be modulated to work variations on the basic interpretation. The talented dancer has infinite resources at his or her disposal. These are the elements of performing.

Miss Humphrey often expressed her wish to have the essentials of the art of performing taught, and she encouraged Miss Koner to formulate her theories. Accordingly, about five years ago Miss Koner began teaching "The Elements of Performing."

She divides the materials into primary — emotion, motivation, focus, and dynamics — which are the art of performing, and secondary — props, costumes, stage mechanics — which are the craft of performing.

The four primary elements are as basic to the art of performing as the four elements fire, air, earth, and water are to life. The secondary elements represent mechanical needs — needs which are not at present being met in the classroom. The leaders of modern dance — Martha Graham, Charles Weidman, Doris Humphrey—were trained in these at Denishawn, but subsequent generations have not had similar opportunities. Craftsmanship is, however, essential to the dance profession, and it can be taught. It will never *create* talent but it will aid and enhance it.

In teaching her course, Miss Koner isolates the elements, discusses their ingredients, and then combines them. In this way she tries to stimulate the students to a greater awareness of the art of performing and encourages them to search and experiment on their own.

According to Miss Koner, emotion and motivation should exist in all dance, no matter how "abstract." The first often becomes the second — that is, emotion or mood being the motivation of movement. These subjects can be explored in themselves, or they can also be introduced simultaneously with the study of focus and dynamics.

Emotion and motivation need not, of course, be related to characterization, since they appear in pure dance, too. But the creation of a three-dimensional characterization requires understanding of not only the primary, but also the secondary, elements.

We leave these intricate studies to the studio and start our explorations with the essential subject of focus.

Focus

Focus is the first essential. Its basic definition as "a center of awareness; a central point; a center of activity, attraction, or attention; a point of concentration" encompasses its many specific facets.

Focus exists simultaneously on several levels. Most important of all is *inner focus*, which must at all times coordinate with any of the other forms of focus. It is expressed in an awareness of the specific intensity of an emotional quality and in concentration to such a degree that one is not aware of the audience as individuals but only as a collective presence. It is this concentration and not the much-touted "projection" which a dancer must learn in order to reach an audience. "It is not the artist who goes out to the audience; it is the audience which is invited to share the experience on stage."

Performers trying to sell their own personalities to the audience project, but the artist is so involved with the substance of his performance that he is able to illumime. Sometimes the substance, such as comedy, demands direct audience contact, but this is motivated by the material, not the performer.

Rather than "projection" the word should be "magnetism," and this is achieved by the power of concentration. "You feel a vibration, a blue flame, an electric current between you and the audience which must be kept in constant play. You must have the capacity to receive and absorb as well as give. It is your concentration, awareness, and sincerity that spark the current.

"Before you make your entrance you are like a racehorse, poised, tuning your vibrations to a higher, finer pitch. It takes infinite discipline to achieve this concentration, but it is the very essence of performing. Before the curtain goes up, you must be completely involved."

Another form of focus — space focus — splits into directional, area, and magnetic focus.

Directional focus is concern with the "points of attention" — the concentration of the eyes and mind on a specific point in a specific direction (forward, back, up, down, and variations and combinations of these) or on a continuously moving point (following a bird in flight). Miss Koner bids, "Do not stare, but look; do not only look, but see." A simple example of directional focus is the man standing in the street looking up who draws a crowd around him. It is the same with an audience; they follow where you look.

Area focus involves "areas of awareness" — the concentration of the eyes and mind to encompass a specific area. The

(Cont'd on page 64)

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RECORDS FOR DANCE

BY ROSALYN KROKOVER

A folk group that made the round of music festivals in Western Europe this summer and comes to America for the first time this fall is the Mazowsze (pronounced Mah-zoff-shuh), a Polish Song and Dance Company. Three volumes of music from the company's repertoire are in preparation, and at least two (Monitor MF 360 and 361, mono; MFS 360 and 361, stereo) will be available during the New York season, November 15-December 3 at City Center.

The music is gentle in quality, and the voices — especially those of the women — are sweetness and charm. Just about all of the music, though very suitable for dance, is sung. Some native instruments, which offer a great deal of humor in the actual stage performance, are heard from time to time.

On the other hand, A Moiseyev Spectacular (Artia ALP 189, mono; ALP (S) 189, stereo) has no singing, is all for dance. This is the first time any of the Moiseyev repertoire has been released in stereophonic sound. The dances on this disc are *Hopak, Seasons of the Year, Estonian Polka, Georgie, Moldavian Suite "Jok," Venzelya, Briul, Snow Storm, Green Grass, Tabakakyaska, Chabany* and *Gypsy Dance*. The music, conducted by Nikolai Nekrasov and Samson Galperin, was recorded in the USSR under the personal supervision of Igor Moiseyev.

The first of 3 Monitor recordings of Mazowsze, Polish Song & Dance Co., currently touring the U.S. and Canada.

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RUSSIAN AND AMERICAN DANCE PEDAGOGY

A thoughtful observer notes the differences

BY LIA SCHUBERT

AS TOLD TO EUGENE PALATSKY

Lia Schubert, slim, raven-haired, energetic, traces her all-European accent to Vienna, her birthplace. When she was 3, her family took her to Zagreb, Yugoslavia, where, at 9, she started ballet classes at the State Theatre. Her mother had once been a dancer with the Vienna Opera Ballet. At 12 she went to Paris, studied with Preobrajenska and Egorova, until World War II arrived. This Jewish family suffered like the others. Her brother and parents died in concentration camps. Lia spent a month in one before escaping in a nurse's uniform supplied by a friend.

She danced in Marseilles, Nice, Lille, in Massine's company at a Paris theatre, and became interested in teaching and choreography. A contract at the Malmo State Theatre drew her to Sweden in 1950.

IN THE NEWS

***BERMUDA FESTIVAL:** The principals involved in Bermuda's 1961 summer ballet festival were, l. to r.: Irene Lidova, artistic director of the Ballet Miskovitch de Paris; star Milorad Miskovitch; and Anne Roje, initiator of the project and director of Bermuda's newly formed Int'l Ballet School, whose students augmented the Miskovitch co. in a well-received 2-week September season.*

and she remained three years in Malmo as a soloist and teacher. She went to Stockholm in 1953, first operating a private ballet school, and, in 1957, taking over the Balettakademien, which is connected with the University of Stockholm.

She has been guest teacher at ballet schools in East and West Germany. Her modern ballet choreography has been seen in independent and TV productions. In addition to a visit to Moscow, and subsequently one to New York (as a guest of the Westchester County Dance in Education Fund), this past summer her school was hostess to a distinguished Leningrad teacher, Galina Kirilova of the Soviet Ministry of Culture, who is responsible for guiding the ballet programs of all the schools in Russia. Writes Miss Schubert, after observing Madame Kirilova: "I was confirmed in what I already had been convinced of. First, that the most important thing in ballet education is the logical speed in which the movements are taught. The second is to work with the pupil, from the beginning, toward a strong awareness of space. And third, the feeling for the floor, which is a normal result of the two previously named factors, is very important. Naturally body placement is extremely important, but as the Russians teach it, right along with placement comes a marvelous relationship to time and space." *E.P.*

Although they are technically strong, as beautifully molded as modern art sculpture, and brilliantly adaptable to a variety of dance forms, most American ballet dancers are pursuing their careers with incomplete body development.

With the obvious exceptions of such extraordinary talents as Allegra Kent, Diana Adams and other innately lyrical dancers, American performers appear to be trained in a mass production, one-screw-at-a-time method that is robbing them of the complete body flow and built-in lyricism nurtured from the very start in the classes I saw in Moscow.

Last year I watched classes in many New York studios for a number of weeks. It was my observation, for whatever it is worth, that while there are, of course, many New York teachers who are beyond complaint, there are several prominent ones who are unconsciously damaging the artistic growth of their students. Considering the American habit of dancers switching from one teacher to another, it seemed likely to me that all of them would suffer mistreatment sooner or later. And when I watched the dancers in performance, my suspicion was confirmed.

Using the worst classes in New York as example, the tendency is toward bad body placement. The influence of modern dance, with the principle of pulling down the hips and rib cage and straightening the back, has damaged the classical posture. The ballet dancer should pull *up* the hips and ribs, slightly curving the lower back, so the upper body can function freely—so that épaulement, the sorely missing American ingredient, is possible. (Nor is the exaggerated Moscow pose with overarched back and grotesquely bulging rib cage the proper alternative.)

Harmful influences in Western ballet training can be traced to England, where body science has been overemphasized. The English approach is to make the ballet pupil too conscious, from the beginning, of each part of his machine. He is told, even as a child, the specific purpose of each exercise. This is too much.

Too often the young American pupil places himself limply at the barre to start a class, arms hanging, head anywhere, and does battement tendu, then demi-plié —to warm up the foot, then the leg. Accompanying rhythms stay the same. Later, in the center, he does port de bras exercises and épaulement—while standing still, relaxing between movements. When the class is over, he has worked hard. He has thought hard. He's had some épaulement. But he has made no over-all musical movement through the spine, no use of the entire body.

The cautious Bolshoi screening process, eliminating all applicants except those with flawless anatomy, is a dangerous practice. Obviously, they must be turning away potential character dancers, potential choreographers and even ballerinas.

But once students are chosen, the method of teaching is planned and consistent. The young Bolshoi pupil is placed carefully at the barre, with the arms extended appropriately for each leg movement, the head placed properly — from the very outset. He does petits battements, frappés, grands battements in varying rhythms, to the natural tempi for such movements, learning to sense comparative musical values. Most important, he does the movement on count four, remaining poised for the other three counts in first or fifth position, concentrating on his placement, pulling himself up, learning his relation to space. The American tends too often to concentrate only on the movement itself.

(Cont'd on page 62)

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NINA NOVAK REVISITS WARSAW

Ballet Russe de Monte Carlo's prima ballerina sees the land of her birth again

BY SAUL GOODMAN

Nina Novak in Old Warsaw with Zbigniew Strzalkowski. He was her partner in 13 performances in Poland this summer.

Novak and Strzalkowski backstage with Finland's Heikki Vartsi and Doris Laine.

There is always anxiety in revisiting the city of one's birth after a long absence. And there is inevitable excitement for a performer who goes abroad to appear before a new audience. When these two tensions happen simultaneously, as they did to Nina Novak this past summer, emotion rises to a peak.

In 1960, Miss Novak, who left Poland in 1947 and became prima ballerina of Ballet Russe de Monte Carlo, received an invitation from Pagart, the Ministry of Cultural Exchange in Poland's government, to dance in Warsaw. She was unable to accept because of previous commitments. When the invitation was repeated this year, she said "yes."

Immediately upon receipt of the ballerina's acceptance, Pagart commenced preparations. In recent years, Poland has succeeded in bringing to it Alicia Alonso, Margot Fonteyn, and Maya Plisetskaya. Two years ago, American Ballet Theatre gave one week of performances there, and José Limón and Company were also warmly received. But this was to be the first time that an individual U.S. ballerina was coming. And this one was Polish by birth and had had her ballet training at the Warsaw Opera Ballet School.

Through the months that followed, Miss Novak was again dancing with Ballet Russe de Monte Carlo on tour, and being its ballet mistress as well. Then, after a brief rest, she began preparations—professional and personal—for her visit. Finally, with tutu case (it resembles a bass drum) in hand, she was ready.

A melee of thoughts mingled the past with the future during the six-hour trip to Brussels, the brief stopover, and the 2½-hour flight to Warsaw. Unfastening her safety belt, she breathed with trepidation for whatever lay ahead.

At the airport were her mother, two sisters, and a brother, all of whom she had not seen since she left fourteen years before. If the family reunion was not enough to cope with emotionally, there were reporters, photographers, and on-the-spot news pickups for radio and television. And dancers from the Warsaw Opera Ballet were there, too, with arms full of flowers and overwhelming displays of affection. "I never felt so welcome in all my life!"

Months later, we were seated in her tastefully furnished New York City East 60s apartment—her home between tours. As always, she was well dressed and groomed in a way that complements her Slavic beauty. And, as she told of her experiences her large black eyes were even more intense than usual, and her wide smile indicated as much joy in the retelling as in the original happening.

"This was just my arrival. I felt more assured, personally, but my first performance was still ahead. It was imperative for me to concentrate on my dancing . . . the most important thing in my life is my dancing."

She was scheduled first to dance *Giselle*. After a suitable rehearsal period, with just a few minor changes to heed, the night of the performance arrived. "Just before curtain time, it was terribly quiet backstage. Although everyone had been most helpful during rehearsals, they now were occupied with their own preparations. It also seemed to me that it was too quiet out front. At last the curtain was raised, the ballet begun. Albrecht made his entrance, but the silence continued. Then came my music, and my entrance. The impact of that applause was like a hurricane coming at me full force. I shall never forget it. It was a welcome from the audience, among whom were my family and long-time friends, but mostly it was the public extending their greeting to a visiting ballerina, Polish by birth, but now an American, who

had come back to her first home to dance.

After the performance there were a dozen curtain calls and innumerable flowers. Among those cheering loudest were several dancers who had been her schoolmates and had danced with her in the early performing days. They were now again dancing alongside of her. "I was overwhelmed, and wept, on stage and off."

After the final curtain, the male dancers carried her to her dressing room on their shoulders. In the excitement and confusion that followed, the ballerina recalls that her mother was enjoying her daughter's success with as many tears as she.

"I danced one performance of *Giselle* and two of *Swan Lake* at the Opera. This was not the original opera house, which was destroyed during the war, but a temporary home for the opera and ballet companies. A new opera house, now under construction, is planned to equal the finest in the world." Completion is expected during 1963. (Miss Novak has been invited to dance in the opening performances.)

Novak and Strzalkowski in "Giselle."

The most frequent complaint of all ballet companies whose home is an opera house exists in Warsaw, too. Dancers say: "We need more performances to improve." Nina found her associates of high caliber in both quality and technique. Two young dancers who especially won her admiration are Stanislow Szymanski and Bozena Kociolkowska.

Any unusual changes in Warsaw's *Giselle* production? Yes, in Act II Giselle at one point appears on the branch of a huge tree. A small staircase off stage leads up to the branch, which is so sturdily built that the ballerina can walk on it without hesitation. Giselle's entrance from the grave, and her departure, are executed by means of a rising stage elevator over which the grave is placed *(We have since seen both effects in the Kirov production.)*

The *Swan Lake* version is the one performed by Moscow's Stanislavsky Co. Act I introduces a young girl picking flowers on a mountainside. When she reaches the top of a mound of rocks, the Evil Genius appears, and envelops her in his huge cape. Both disappear into an opening in the rocks onto a concealed treadmill which takes them off stage while the scene is being changed for Act II. In Act IV, "the music is different from what we use, and required a complete readjustment to new entrances and exits. I found the final act quite slow in tempo."

As is frequently the case, the Black Swan pas de deux in Act III was the show stopper. When Nina Novak performed her thirty-two fouettés impeccably and within one square inch, the audience could not restrain itself. "They clapped in unison, first slow, then faster and faster, and continued for what seemed an eternity. While it is wonderful to win this kind of response, it is also important to sustain the performance, and I nodded to the conductor to continue." The end of the ballet brought a repeat of what had occurred after the fouettés. The press was equally enthusiastic," never omitting mention of her Polish training. A third performance of *Swan Lake* was given in Poznan.

In addition to the full-length ballets, Miss Novak appeared, in Warsaw and three other cities, in a program of solos and pas de deux that presented dancers from Russia, Finland, Hungary, Roumania, and distant Polish cities. Her excellent partner was Zbigniew Strzalkowski, premier danseur and assistant ballet master of the Warsaw Opera Ballet. For the concert program, they danced the *Black Swan Pas de Deux* and an excerpt from *Ballet Imperial*. For her solo, the Polish-American ballerina danced the *Kujawiak Mazurka*, choreographed by her brother, Edmund Novak (who now operates a ballet school in Philadelphia). The audiences were most enthusiastic, she says, but "it was my impression that they had a very special affection for me because I was an American."

During her six weeks' visit, there were constant reminders of days long ago, in spite of the many changes in the city of Warsaw itself. Here she had been brought to the Opera House for her first ballet lesson. Here she began class under the direction of M. Pianowski and J. Cieplinski (both now teaching in the U.S.) while in her early teens. Appearing in ballet evenings, in operas where the ballet scenes were given lavish productions, and in the children's weekly Saturday matinees, the young Nina (as do dancers who mature within the performing activity of an opera house) acquired an awareness of and adaptability to character dancing that has since served her well.

Later, under the direction of Bronislava Nijinska (subsequently, it was Leon Woizikowski, now ballet master of London's Festival Ballet), the Polish Representation Ballet was formed. Nina, still in school, was granted permission to join it for a tour of the capitols of Western Europe, during which she was promoted from the corps to soloist. An engagement at the N.Y. World's Fair followed early in 1939.

Shortly after she returned to Poland, World War II broke out. The city of Warsaw was bombed, the opera house demolished. The dancers managed scattered classes whenever and wherever possible. The special world of the young dancer was crumbling around her. And the outside world, too. Then, long, horrendous months in a concentration camp because of her pro-Polish activities, with release just at war's end, and reunion with her family. They pooled their meager resources to enable Nina to continue her dance career.

It was 1947—New York! A new language. New hope. A new dancing world. But first she had to regain her health and confidence. It was almost like starting at the very beginning again.

Gradually her strength came back. She auditioned for and was engaged by the Ballet Russe de Monte Carlo for the 1948-49 season. Her early roles included the Can-Can in *Gaité Parisienne*, the Blue Girl in *Beau Danube*, the Czardas in *Coppelia*—the very roles she now teaches to young hopefuls.

Her big chance came with the premiere of *Mute Wife* during the company's 1950 Met season. On short notice she learned and danced, with enormous personal success, the lead role, opposite Leon Danielian. The following year came the lead in

(Cont'd on page 72)

Eugene Loring, *Director*

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Another Dance Magazine First:

Pronunciation Guide

Since dance is international not only in its language, but also in its personnel, the names of foreign dancers—as familiar as they are to us in print—are very often difficult or awkward for us to say. Dance Magazine has therefore decided to present another first in its many unique services: a practical, though not dictionary-precise, guide to the correct pronunciation of dance names.

The first of these is of the principal soloists of the Leningrad Kirov Ballet, now touring the U.S. and Canada. Our source is Natasha Bienstock, Russian interpreter for Hurok Concerts.

Liudmila Alexeyeva: lood-MEE-luh ah-lek-SAY-uh-vuh

Igor Belsky: EE-gohr BEL-skee

Boris Bregvadze: bohr-EES breg-VAHD-zuh

Natalia Dudinskaya: nuh-TAL-ee-uh doo-DIN-sky-uh

Kaleria Fedicheva: kuh-LAYR-ee-uh FED-ee-chev-uh

Irina Gensler: eer-EEN-uh GEN-sler

Vassili Ivanov: vuh-SEE-lee ee-vuh-NOF

Galina Kekisheva: guh-LEE-nuh KEK-ee-shev-uh

Irina Kolpakova: eer-EEN-uh kohl-pah-KOH-vuh

Inna Korneyeva: EE-nuh kohr-NYAY-uh-vuh

Ninel Kurgapkina: nee-NEL koor-GAHP-kee-nuh

Tatiana Legat: taht-YAHN-uh luh-GAHT

Natalia Makarova: nuh-TAL-ee-uh muh-KAHR-uh-vuh

Emma Menchenok: EM-muh men-CHOH-nuhk

Anatoli Nisneivich: an-uh-TOH-lee nees-NYAY-vich

Alexander Pavlovsky: ah-lek-SAHN-der pav-LOV-skee

Konstantin Rassadin: kon-stan-TEEN ruh-SAH-din

Vladilen Semenov: vlah-dee-LEN see-MYOH-nof

Konstantin Sergeyev (artistic dir.): kon-stan-TEEN sayr-GAY-ef

Konstantin Shatilov: kon-stan-TEEN shuh-TEE-lof

Alla Sizova: AH-luh see-ZOH-vuh

Yuri Soloviev: YOO-ree suh-luh-VYOF

Vsevolod Ukhov: FSEV-uh-luhd OO-hof

Iraida Utretskaya: ee-ry-EE-duh oo-TRET-sky-uh

Sergei Vikulov: sayr-GAY vee-KOO-lof

Nonna Yastrebova: NOH-nuh YAHS-treb-uh-vuh

Inna Zubkovskaya: EE-nuh zoob-KUHV-sky-uh

KEY: a=a as in cat; ah=a as in calm; ay=a as in ate; e=e as in let; ee=e as in equal; i=i as in sit; y=i as in ice (except y+vowel, for yuh sound, as in yoke); o=o as in hot; oh=o as in no; oo=oo as in boot; uh=u as in up (also represents other vowels in some unstressed syllables); g=g as in go; capitalization indicates accented syllable.

LETTERS TO THE EDITOR

WSS review on the carpet:

. . . I know not Mr. Stanley Kauffmann's credits, but his output on *West Side Story (October issue)* is confusing . . . When he deals with all the outgrowths of American theatre lumped into one vehicle on film, simplicity is imperative, and his score is not a passing one. His penetrations . . . are practically unhinged with rambling clichés. His resoluteness would be effective if it didn't betray him . . . Even if WSS is "the best musical ever filmed" (which I seriously doubt), I could not use his . . . inconsistent review to back me up. . . . He gave the cast mixed reviews and remonstrated the collaborators for the Shakespeare theme . . . The commentary on Robbins is commendable and to the point. In dealing with the rich content of this film his specificities come alive, reverberate, and otherwise save the review from complete negation . . .

Robert M. Windsor, NYC

Mr. Kauffmann, who acted as guest film critic for us last month, is regular film reviewer for the distinguished weekly "The New Republic." WSS on film is a complex subject that has caused, and undoubtedly will continue to cause, much controversy since both its virtues and its weaknesses are extreme. *L.J.*

Baronova writes:

Many thanks for the article ("Irina Baronova: Lovely Legend," July issue).

(Cont'd on page 61)

IN THE NEWS

N.Y. PREMIERES: The Helen Tamiris-Daniel Nagrin Dance Co. presents 2 new co. works at its Nov. 26 Hunter Playhouse concert — "Once Upon A Time . . ." by Miss Tamiris, and, by Mr. Nagrin (above), "American Journey."

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DANCE IN THE MOVIES

MEDITERRANEAN MELANGE

BY LAURA CLANDON

Neapolitan Carousel, a musical color extravaganza, is a salute to the eternal spirit of Naples. In five different episodes, linked by the story of a perennial wandering family of minstrels, director Ettore Gianni has tried to capture in legend, story, song, and dance the history and essence of that great city.

One episode is based on an old song of the 7th-century Saracen invasion, one on the captors who held Naples from the 16th century onwards, one of a typical street scene enlivened by the rivalry of two girls for the same man, one on the tragic story of Donna Margherita, whose lover kills her, and finally a series of Neapolitan vignettes from 1900 to today.

There is much that is imaginative and beautiful in the film, but the many disparate elements and moods fail to fuse into a consistently entertaining pageant. The result, despite some brilliant touches, is more kaleidoscopic than clear, more corn than character.

In no small measure this is due to the heavy, surprisingly uninspired hand of Leonide Massine, who has choreographed four of the five ballets in the picture. (In the fifth ballet, the African Ballet of Keita Fodeba portrays, in unconscious parody, the sack of an Italian town by the Moors.) The first Massine ballet is an unfunny burlesque of the immortal Punchinello, who bequeathed his jests and jokes and *joie de vivre* to the people of Naples. The second, a series of stale music hall dances, ends in an unexciting can-can. The third is a turgid and overdramatic ballad of a girl who not only loved unwisely but too many, in which the great Yvette Chauviré, prima ballerina of the Paris Opera, is shown to no advantage whatsoever. And finally a tarantella that simply by its beat and music manages to come to a little life. From time to time, one gets a glimpse of Tallchief, Hightower, or Skibine pirouetting or leaping among the members of the de Cuevas Ballet, but they are all wasted. The Radio City Music Hall corps de ballet would have served equally well.

The dancing weaves in and out of real and studio sets, in and out of real and imaginary situations. This causes some confusion, especially when it is compounded by quick cuts and juxtapositions that are too abrupt.

At its best moments, such as the satiric song about the everlasting "liberators" of Naples, or the witty transition scenes of the minstrel (excellently played by Paola Stoppa), the picture succeeds in pointedly expressing the irony, gaiety, and humanity of the Neapolitan spirit. And sometimes the color and movement swirls into beautifully dazzling moments. But in many sequences, like The Postcards from Naples section (in which Sophia Loren displays her magnificent pre-Hollywood figure and none of her incipient talent), the comedy and sentiment, which sometimes degenerates into bathos, simply don't jell.

However, all this being said, director Gianni must be given an A for effort. He has tried to open a new path in film musicals by letting dance and story, fact and fancy, flow freely into one another. Though his control is far from perfect, he has mingled charming sets, delightful costumes, lilting Neapolitan songs (with Gigli and Taliabure among the singers), and numerous flashes of fun, to reproduce some of the warmth of the Mediterranean sun. *END*

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LOOKING AT TELEVISION

WITH ANN BARZEL

This season, the Bell Telephone Hour promises to be the most rewarding for dance. The initial show, Sept. 29, had a series of ailing stars who bowed out at the last minute, but American Ballet Theatre came through with a stellar contribution. The *Grand Pas-Glazounov*, which by any other name (such as *Pas de Dix* or *Raymonda* excerpts) is just as grand, was danced impeccably by Lupe Serrano, Royes Fernandez and four couples. The ballerina's variation, for the most part chains of pas de bourrée, would not seem to give Miss Serrano much opportunity to shine. However, the swift accuracy of her pointes made the dance sparkle. Fernandez has the noble bearing of the true classicist, and he maintains a faultless line, which male dancers too often lose in the frenzy of batterie. The ensemble figured efficiently, if not prominently.

The presentation was tasteful, the camera work simple. They put the cameras in front of the dancers and got started — not a bad idea. Richard France, a talented fellow, was listed as dance director. I presume his chores were connected with the singers. It would be nice to see him have more opportunities.

Last month saw a number of special shows ornamented with choreographers, if not with much dance. The most noteworthy number was the jazz version of *Peter and the Wolf* produced by Tom Hansen for the Victor Borge show of Sept. 27.

Happy With the Blues, a tribute to Harold Arlen on Sept. 24, also had Hansen as choreographer. He worked with a dozen dancers for whom he set a run-of-the-mill jazz routine. It was an uninspired job, and it seemed that was what he was held down to. The dancers were lined up in unimaginative formation and photographed head on as if to get it all over with with as much dispatch as possible.

The weekly variety shows started the season brightly — especially Peter Gennaro on the Perry Como show. Gennaro's

talents as a choreographer have overshadowed his ability as a dancer, but he is essentially a terrific dancer, and it was good to see him take the solo spot on the opening. Oct. 4.

The Garry Moore show has always rated high for production. Each show has the freshness that means the prime movers are not going stale. And choreographer Ernest Flatt moves brightly in this atmosphere. The Oct. 3 Moore show included a real good tap dance in which the microphone actually picked up the sound of the taps. That's a rarity. On television most tap dancers are seen while only the orchestra is heard.

The dancers on the Red Skelton show seemed more than creditable as they scampered about a huge wedding cake on Oct. 3. I must admit I have tried to catch this group on several occasions, but there was so much unpalatable prelude I wandered away and din't find my way back.

Mitch Miller's opening show included some pleasant Scottish steps — not by the singers.

Dinah Shore and Ed Sullivan have always been dependable friends-of-dance, but they failed us last month. Miss Shore's first show carried a credit line for Nick Castle, but the choreography was limited to arranging the boys around the star.

On his Oct. 8 show, which was presented live for the armed forces in West Berlin, Sullivan brought on a troupe of England's prize precision dancers, the Bluebell Girls. They danced precisely for some seconds, and close-ups proved they're real pretty.

A hint of the ancient ways of the chorus girl came in on the Sullivan show of Sept. 24, via the girls at the Stardust Hotel in Las Vegas. Their version of a Russian dance was just what one saw in revues in the dear dead days. The simple routine and ornate yet revealing costumes were a much more authentic flashback to the '20's (even if not intended as such) than the sqealing babes who are part of every "roaring '20's" takeoff.

Barbara Boylan and Bob Burgess continue to delight with their well-mannered and sprightly ballroom dances on the Lawrence Welk Saturday night show.

The Promenaders appear regularly in Square dances on Five Star Jubilee, which originates in Missouri and is frankly designed for rural America. Eight clean-cut young people romp through standard figures to lilting calls. I don't particularly care for the shuffling step that is their basic step. Comedian Slim Wilson often does a comedy dance — such as the monologue-plus-tap-dancing of Sept. 8. *END*

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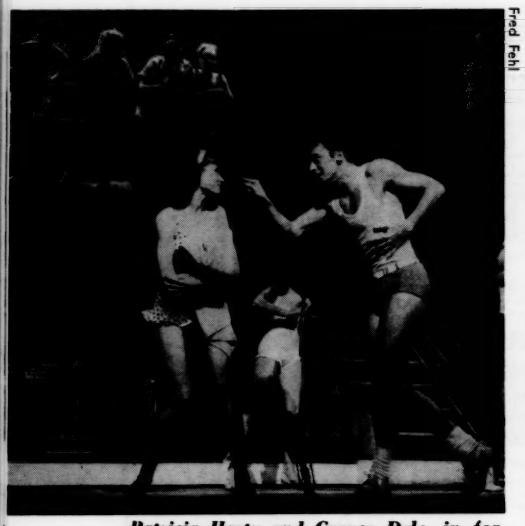
AT THE THEATRE

"SAIL AWAY"
"MILK AND HONEY"

BY LEO LERMAN



Fred Fehl

Patricia Harty and Grover Dale, in featured roles, sing and dance in Noel Coward's "Sail Away," choreography by Joe Layton.

"SAIL AWAY" dancers: Principal dancers, Patricia Harty, Grover Dale. Ensemble: Pat Ferrier, Dorothy Frank, Gloria Hamilton, Wish Mary Hunt, Nancy Lynch, Patti Mariano, Alice Shanahan, Jere Admire, Gary Crabbe, David Evans, Gene Gavin, Curtis Hood, Alan Peterson, Dan Siretta.

"MILK AND HONEY" dancers: Principal dancer, Tommy Rall. Soloist, Matt Turney. Ensemble: Myrna Aaron, Nina Feinberg, Penny Ann Green, Judith Haskell, Linda Howe, Susan May, Jane Zachary, Anthony De Vecchi, Louis Gasparinetti, Jose Gutierrez, Stuart Hodes, Alex Kotimski, Carlos Macri, John Mandia, Michael Nestor, Dom Salinaro, Walter Stratton, Eddie Roll, Ronald Holgate.

Season '61-'62 should bring the biggest splurge of musicals Broadway has had in years: some twenty are promised. At the present writing we have viewed Noel Coward's *Sail Away* and the Don Appell-Jerry Herman *Milk and Honey*.

Choreographically, the lesser of these is *Sail Away*, whose musical numbers and dances were staged by Joe Layton *(Once Upon a Mattress,* the off-Broadway *On the Town, Greenwillow, Tenderloin, The Sound of Music,* and, coming up, the direction and choreography of the Richard Rodgers-Samuel Taylor *No Strings)*.

Mr. Coward's musical is that tried-and-sometimes-untrue device: the cruise—what happens on it (shipboard romance); what happens when the cruisers go ashore (heady chances for the native dances, this time in various Mediterranean ports). We have had it all before, and so did our grandparents; we still will have it again, doubtlessly so will our grandchildren.

What Mr. Layton gives us is a kind of vestigal all-over dance pattern. His excellent dancers almost never burst into long, sustained dance numbers, but they do segments of stylized movement, outlines of a dance . . . a whole series of semaphoric movements sometimes broken by a richly filled out, detailed sequence of time steps, social and folk dance, or even balletic movements and figures. The show is rich in movement, almost devoid of choreography. If the measure of Joe Layton's success is in the realization of his intention, he has been triumphant indeed. But I question the choreographic validity of superimposing this spare, mimetic style upon a quite old-fashioned musical with realistically conceived sets, costumes, story and casting.

Perhaps Layton's idea in handling the assignment this way was to attempt to give *Sail Away* a contemporary look. It does that in "Beatnik Love Affair," danced by Grover Dale, Patricia Harty and company. But when Mr. Dale and Miss Harty join in "When You Want Me," the proceedings become very Astaire-Rogers, early 1930ish. And that does give the whole lavish musical away, for *Sail Away* is strictly vintage — not a bad year '32.

The marching and formation movements the choreographer has devised do precisely what they should do: point up the lyrics, even give them a high polish. But is it choreography to give Grover Dale a longish series of leaps and kicks instead of a well-thought-out number? Leaps and kicks do express bounding joy, but are they, in themselves, dance?

Milk and Honey also is a show that has not aimed too high. But what weaknesses it has will be admired rather than criticized by the audiences flocking to see it. And *Milk and Honey* gives choreographer Donald Saddler *(Wonderful Town, John Murray Anderson's Almanac, Shangri-La,* at least six large musicals in Italy, all sorts of TV shows, movies, and two ballets) his biggest Broadway charge. There seems to be more dancing in *Milk and Honey* than in any show since *West Side Story*. And Saddler has taken this opportunity and made the most of it. He has been helped by Genevieve Pitot's remarkable dance arrangements (and how a brilliant arrangement can help!) and by a large company of superb dancers, especially Tommy Rall, Juki Arkin and Matt Turney.

The choreographic design of *Milk and Honey* grows straight from the musical's Israeli background. Saddler went to Israel, studied the dances of the people, and carefully watched the people move — not just while they danced. To give the impact of his achievement, I quote my mother, who, after seeing *Milk and Honey*, reported, "It was wonderful . . . just like going to a real old-time Yiddish wedding." And that is precisely what *Milk and Honey*, especially the dance parts of it, is like — the same beat, the same verve, the ecstacy and lyricism.

I asked Donald Saddler to tell how he actually evolved his numbers. Here are some of his thoughts:

The Hora: I used the three traditional steps, adding a break I felt was in character. Other movements, like stomping the ground and whirling, for effect and variety.

Werner J. Kuhn

Comedienne Molly Picon (aloft) contributes zestfully to the finale of the hora of "Milk and Honey."

show the vitality and exaltation of being free after centuries of persecution and wandering. This, at least, is what the hora means to me, and I went on that.

The Work Dance: This is the clearing of the land. I wanted to get the feeling of ants working together, of an attack on dry, bare land, of their refusing to be conquered by the soil they fought so desperately to get. Then, after the water break, there is the planning of the wedding, combined with cavorting and playing around — they can play as hard as they work. Pipelines are now used for poles for improvising games, the hoes for fencing, etc., in very high spirits until David, the foreman (Tommy Rall), calls them back to planting the trees.

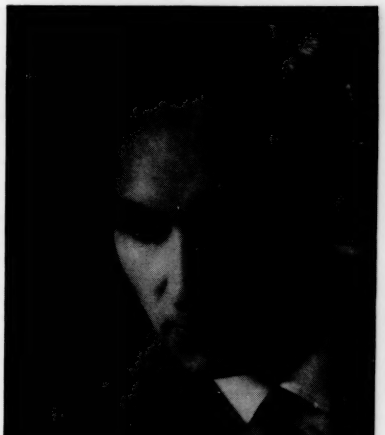
The Yemenite Wedding: Before an improvised setting in front of the barn, cabalistic members give their blessings to the bridal couple from over their candles (I saw this in a movie at the Israeli Consulate and was touched by the tenderness of the scene). The high priestess, followed by the bridesmaids, directs the ceremony. In her solo she shows the couple how to look always to God; she tells of the five senses of love — to see, touch, hear, taste and smell — and the rewards of connubial bonds. The dance of the three couples expresses the pride and virility of the men, their gentleness toward their wives. In the final procession the man is raised high (traditional at Hassidic weddings) to be praised and honored by the woman. The pulling of the white silk from his chest is my own invention, symbolic of his power to procreate.

David's Dance: David has promised unwillingly to go with his wife to a new and strange land where he will no longer work with his hands. The hoe which he has in them must be laid aside. He runs to a small hill that he has gone to since he was a child to think things out. He feels secure there. A shepherd boy's theme in the music gives him solace. When he remembers again that he must leave all this, fears, a doubting of his strength to make a place for himself in an alien world, fill him with agony. The simple folk steps in which he showed his security now have alien modern rhythms in which he reveals his insecurity and terror. He tries to conquer the pace of the new world, and in his anxiety grasps the air desperately. In determination not to be conquered, he uses the stomping steps, and, as he is a conqueror, he leaps into the air around the stage, screaming his agony and terror.

Dance of the First-Born Son: I invented the dialogue to justify a transition to the dance — the congratulations, the general concern of friends, the teasing in a folksy way. I don't know if there is an Israeli dance to celebrate the first-born, but there could be. Juki Arkin, who plays the father, moves in a special way. He is a mime, not a trained dancer, but he has great warmth and feeling. At first the women join him with lyric movements of joy and amazement in his awe at being a father. Then his pride and joy are expressed in more primitive stomping movements with the men. Then he says what his son is going to be — his son is "going to work the land," "ride like the wind," "walk on the moon," and "when he walks in the streets everyone will know he is Adi's son." Each group takes up the themes one by one.

The "Pas de Picon": A word on Molly Picon. In rehearsal, after the two boys had tossed her wildly, I said "now you have to do a solo step . . . would you like to turn?" She said, "I have a turning step that would fit, and I love it." It was wonderful. I asked the two boys to start after she had done it twice. The rest of the dancers started after two more, and then the entire cast. There was no place to go after that. I thought of how Massine had done that for so many ballets. And so the pas de Picon was born. She said, "I have a number of things named after me, and I'm

(Over)



Donald Saddler, says our critic, "becomes one of Broadway's ranking choreographers."

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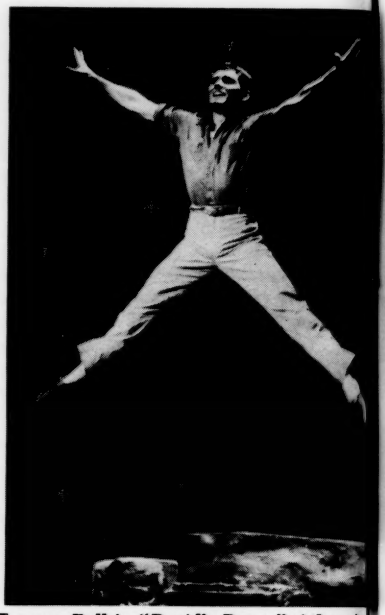
very proud to have a dance step now." She is now called "Madame Piconova."

These notes by Donald Saddler, while a remarkable document, do not tell the degree of his achievement. And that, I am delighted to report, is very high. With *Milk and Honey* Saddler becomes one of Broadway's ranking choreographers.

With this show, Tommy Rall should become a star. Is there another dancer of his first-class caliber who can also sing so robustly and musically? His big number is actually the heart of Act II, and artistically speaking, is the high spot of the entire show. Donald Saddler has utilized Rall's dance talents expertly (Carmelita



Will Rapport

Tommy Rall in "David's Dance" (above), is "the heart of Act 2, artistically the high spot of 'Milk and Honey'."

Maracci was teacher for both of them), just as he choreographed with sensitivity for Juki Arkin (a seventh-generation Israelite), well known as a mime who has appeared with Marcel Marceau, and Matt Turney, a leading member of the Martha Graham Co., who leads the Yemenite wedding. As for Molly Picon's "dance" performance, it has charm and vitality. Even when she is not dancing she dances. In this little, agile, curiously graceful woman, Middle-European and Yiddish theatre tradition is at its best. She is enchanting.

Coming up: Shows with choreography by Agnes de Mille, Onna White, and Herbert Ross, assisted by his wife, Nora Kaye.

ON TOUR NOV. 10-DEC. 10

American Ballet Theatre: Nov. 11 (mat & eve), 12 (mat), Chicago; 14, Peoria; 15-17, St. Louis; 18, Columbia, Mo.; 20, Tulsa; 21, Oklahoma City; 22, Topeka; 24-25, 26 (mat), Kansas City; 28, Oxford, Miss.; 29, Nashville; 30, Atlanta; Dec. 1, Asheville, N.C.; 2, Knoxville; 4, Columbia, S.C.; 5, Charlotte; 6, Winston-Salem; 7, Durham; 9 (mat & eve), Baltimore.

Leningrad Kirov Ballet: Nov. 6-8, Philadelphia; 10-12, 14-18 (mat & eve, 12th & 18th), San Francisco; 21, 23-26 (mat & eve, 25th & 26th), 28-Dec. 4 (mat on 2nd), Los Angeles; 8-17, Chicago.

Le Theatre d'Art du Ballet: Nov. 10, Phoenix; 11, Tuba City, Ariz.; 13, Santa Barbara; 14, Los Angeles; 16, San Jose; 17, Berkeley; 18, Sacramento; 21, Portland; 27, Pittsburg, Ka.; 30, St. Louis; Dec. 1, Louisville; 5, Akron.

Mazowsze Polish Dance Co.: Nov. 10, Pittsburgh; 11, 12 (mat), Cleveland; Dec. 5, Washington; 6, Raleigh; 8, Newark, N.J.; 9-10, Boston.

National Ballet of Canada: Nov. 20, Brockville; 21-22, Ottawa; 23-26, Montreal; 27, Quebec City; 28, Sherbrooke; 30, Hamilton; Dec. 1, Kitchener; 2, Belleville.

Zachary Solov Ballet Ensemble: Nov. 10, Delaware, O.; 12, Detroit; 16, Danville, Ill.; 17, Decatur; 21, Morris, Minn.; 28, Monrovia, Cal.; 29, Santa Maria; Dec. 4, Bremerton, Wash.; 6, Victoria; 7, Vancouver; 8, Everett, Wash.; 9, Seattle.

Roberto Iglesias Spanish Ballet: Nov. 10, Stillwater, Okla.; 11, Dallas; 12, Houston; 15, Memphis; 17, Marietta, O.; 18, Newark, O.; 19, Dayton; 28, Reading, Pa.; 30, Braintree, Mass.; Dec. 1, Boston; 2, Andover Mass.; 3, Hartford; 4, Montclair, N.J.

Bayanihan Philippine Dance Co.: Nov. 11, Corning, N.Y.; 12, University Park, Pa.; 13, Wilkes-Barre, Pa.; 14, Atlantic City; 15, Allentown, Pa.; 16-17, Philadelphia; 24, Newark, N.J.; 25-26, Washington; 28, Norfolk; 29, Lynchburg, Va.; 30, Durham, N.C.; Dec. 1, Raleigh; 2, Charlotte; 4, Greenville, S.C.; 5, Atlanta; 6, Chattanooga; 7, Birmingham; 8, Florence, Ala.; 10, New Orleans.

Les Grands Ballets Canadiens: Nov. 11, Jonquiere, Que.; 12, Baie Coneau; 14, Thetford Mines; 15, Sorel; 16, St. John; 17, St. Hyacinthe; 18, Shawinigan; 20, Mount Laurier; 22, Hartford, Conn.; 24, Rijand, Que.; 25, Chambly.

Indrani & Co.: Nov. 11, Connecticut College, New London; 13, State Teachers Coll., Towson, Md.; 14, Wake Forest Coll.; Winston-Salem; 16, Texas Women's Univ., Denton; 20, Centenary Coll., Shreveport; 21, Duke U., Durham; 23, Berea Coll., Ky.; 27, Skidmore Coll., Saratoga Springs, N.Y.; 30, Bryn Mawr Coll., Pa.; Dec. 1, Western Maryland Coll., Westminster; 2, Bucknell U., Lewisburg; 5, Peabody Inst. of Music, Baltimore; 7, U. of Rhode Island, Kingston.

Allegro American Ballet Co.: Nov. 25-26, Gary, Ind.; 27, Kalamazoo; Dec. 1-3, Gary; 9-10, Midland, Mich.

Merce Cunningham & Co.: Dec. 4, Ann Arbor; 5, Detroit.

Helen Tamiris-Daniel Nagrin Co.: Nov. 11, Bard Coll., Annondale-on-Hudson, N.Y.; 17, Farleigh Dickinson Coll., Madison, N.J.

Oleg Sabline-Tania Karina Co. & Violette Verdy: Nov. 24, Richmond, Va.

Marina Svetlova & Co.: Nov. 13, Salina, Ka.; 15, Blytheville, Ark.; 16, Muskogee, Okla.; 18, Pine Bluff, Ark.; 20, Murray, Ky.; 21, Fairborn, O.; 28, Westerly, R.I.; Dec. 4, Parkeville, Md.

Goya & Matteo: Nov. 12, Azusa, Cal.; 13, Indio, Cal.; 14, Brawley, Cal.; 16, Kearney, Ariz.; 17, Cottonwood, Ariz.; 18, Flagstaff; 20, Cortez, Colo; 21, Santa Fe; 22, Alamagordo, N.M.; 23, Juarez, Mexico; 24, Artesia, N.M.; 28, Ponca City, Okla.; 30, Belleville, Ill.; Dec. 2, Harvey, Ill.; 4, Bay City, Mich.; 5, Royal Oak, Ill.; 6, Coldwater, Ill.; 7, Medina, O.

Aviv Th. of Dance and Song (Frances Alenikoff): Nov. 11, Houston; 12, Needham, Mass.; 13, Springfield, Mass.; 16, Hartford; 18, Pittsfield, Mass.; 19, New Brunswick, N.J.; Dec. 2, White Meadow Lake, N.J.; 3, Lewiston, Pa.

Babatunde Olatunji & Co.: Nov. 16-18, Philadelphia.

Ballet Granada: Dec. 8-10, Dade County Aud., Fla.

Marta Becket: Nov. 6, Coeur D'Alene, Id.; 15, Delta, Colo.; 19, Blackwell, Okla.; 21, Weatherford, Tex.; 24, Newport, Ark.; 27, Clinton, S.C.

Anne Wilson: Nov. 12, Nyack, N.J.

The Littlest Circus (children's program): Nov. 21, Norwich, N.Y.; 25, Detroit.

The Paper Bag Players (children's program): Nov. 18, Jericho, L.I., N.Y.; 25, Westport, Conn.; Dec. 2, Cleveland.

Judith Janus & Bob Cohen (children's program): Nov. 17, Port Chester, N.Y.; 18, Mountainside, N.J.; 21, Greenburgh, N.Y.; 29, Harrison, N.Y.; Dec. 2 (11 a.m.; other dates all mats), New Millford, N.J.

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***TRADITION:** Natalia Dudinskaya, former prima ballerina of the Kirov Ballet, recently taught the leading role of "Sleeping Beauty" to 22-year-old Alla Sizova (above, in London, in July). The young dancer's interpretation not only won an ovation in New York, but presaged a great ballerina.* Photo by John G. Ross

REVIEWS BY DORIS HERING

KIROV BALLET... ENDEARING ANACHRONISM

September 11-30,
Metropolitan Opera House

For some mysterious reason, a good deal of the best in Russian ballet has happened outside of Russia. The Diaghilev Ballets-Russes grew out of the static staging, the hack music, and the turgid design concepts of the late Nineteenth Century in Russia. The New York City Ballet, with Balanchine as the link, dropped the Parisian "chic" of latter-day Diaghilev and formed a contemporary elegance of its own. Both companies were built upon the movement scaffolding of Russian pedagogy.

And what about the two major companies inside Russia — the Bolshoi of Moscow and the Kirov of Leningrad? Artistically, neither has evolved far enough since the early Twentieth Century. True, the Bolshoi has worked out a distinctive acrobatic movement style, and its mime has acquired some of the more effective elements of the Moscow Art Theatre. But its approach to staging and to design is of the period when ballet and opera were handmaidens.

The Kirov, perhaps to differentiate itself from the Moscow group, perhaps in deference to its own artistic origin, has used restraint as the key to its style, both in dance and in mime. But with the exception of *Shostakovitch Seventh Symphony*, it has not created a comparable simplicity in its staging and decorative aspects. If it is fair to judge from the repertoire of three full-length classics and two variety programs that the company brought to New York, it, too, gives dance an operatic context. The Kirov Ballet might almost be called an anachronism.

But it is an endearing one. After all, who could resist Alla Sizova's shy yet impetuous entrance as Aurora . . . or Galina Kekisheva's quivering *Snowflake* . . . or Yuri Soloviev's winging entrechats in *The Corsair* . . . or the solid serenity of the corps in *Bayaderka* . . . or the continuing curve of Inna Zubrovskaya's arm as she drew it over her head and forward in the Lilac Fairy Variation . . . or — but the moments of aware dancing were legion. If

only they had been placed in a less sodden theatrical context! If only an accurate differentiation had been made between nostalgia and tradition!

The hopeful surprise was Igor Belsky's *Shostakovich Seventh Symphony*. True, the program note gave us trepidations. Phrases like "columns of barbarians" foretold of propaganda art. And our misgivings were not assuaged by the first backdrop with its printed bars of music from the symphony.

But soon this gave way to a fine drop in white with just a few black graffiti. Boys and girls in simple outfits (how much more attractive the Kirov males looked without the bow-bedecked costumes and the endless wigs of the other works) danced of love — simply — a couple here, a couple there, slowly filling the stage, all part of the pattern and yet immersed in each other.

The boys left. The girls massed downstage right. And the brown-clad enemy emerged in an ominous wide-legged strut even more impressive and more ugly than the goose-step from which it was stylized. The strut paced itself to a powerful climax followed by a lamentation for the principal girl, Alla Sizova.

In the impassioned obliviousness of her turning and reaching she reminded us of the young Nora Kaye in *Pillar of Fire* or Lidija Franklin in *Brigadoon*. It was pure emotion suspended in time. Her dancing was matched by Yuri Soloviev's honest and uniquely spiritual portrayal of the boy, her lover.

The most heartening element in *Shostakovitch Seventh Symphony* was an innate sense of taste on the part of the choreographer — and for the most part on that of scene designer Mikhail Gordon. The one detracting element was the bombastic score. But Mr. Belsky used it skillfully.

The two variety programs, one of which included *Seventh Symphony*, gave one a reasonably adequate chance to assess the range of the company and of several of its individual artists.

Choreographer Leonid Yacobson proved to be more prolific than imaginative. Of his five offerings, only *The Gossips*, and to a lesser degree, *The Lovers*, deserved a place upon the stage. In *The Gossips*, a quintet of ladies passed tidbits among each other as they scuttled about like hens on a spring morning.

The other works, the solos *The Snowflake* and *Punchinello* and the duet, *The Hunter and the Bird*, were what is sometimes called "recital material."

Dancers are such trusting people. They

John G. Ross

***CHARACTER:** Although the repertoire brought by the Kirov Ballet to the USA was principally classical, the dancers are equally adept at character variations like Leonid Jakobson's "The Gossips." A deft interweaving of running steps, it was performed by Natalia Slavachevskaya, Tamara Isakova, Marianna Kuznetsova, Iraida Utretskaya, and (not shown) Galina Nekrasova.*

(Over)

offer the same zest and skill in worthless choreography as they do in art. In the vulgar antics of the pas de deux from Vasily Vainonen's *The Flames of Paris*, Ninel Kurgapkina and Alexander Pavlovsky added déboulé to déboulé, fouetté to fouetté, in a triumphant outpouring of energy.

Vainonen also restaged the adagio from *The Nutcracker*. It was graciously danced, but the designs in this version were less related to the music than in the more familiar version.

There was a rather interesting shift of emphasis in the duet, *Etude*, staged by Vakhtang Chabukiani. Although it made prodigious use of the complicated lifts and drapery waving so beloved of the Bolshoi, it had a quality of its own. It was as though the Bolshoi's dazzling *Spring Waters* were being filmed in slow motion. And Inna Zubkovskaya and Yuri Korneyev imparted to it a legato spun as on a single breath.

Just as it is illuminating to see the Bournonville variations in the Royal Danish Ballet's repertoire, so did one look forward to Petipa's pas de deux from *The Corsair* and his Kingdom of the Shades scene from *Bayaderka*. Although they in no way measured up to his most important variations, they also bore his "Frenchness" — his finesse and limpidity of line.

The Kirov version of *Les Sylphides*, restaged under its original title of *Chopiniana* by the late Agrippina Vaganova, was performed in glaring white illumination against black velvet. No sylvan interlude this!

The corps was exemplary. But while its soldierly demeanor suited *Swan Lake* and *Bayaderka*, it drained *Chopiniana*. In Fokine's concept of ballet, there was more fluidity between soloists and corps.

The soloists were all amply schooled in the mood of the ballet, but the musical tempi were so plodding (a universal fault with the Kirov conductors) that the dancers had to draw their phrases too fine.

The slowness was especially hard on Natalia Makarova in the Prelude. For the choreographic substance in that solo is mostly a matter of timing. The only place where the prosaic musical interpretation could be harnessed into reverie by the dancers was in the Waltz for Anatoli Nisnievich and Irina Kolpakova.

The Kirov Ballet has range. It can dream its way through *Chopiniana* or its men can tear through the Cossack antics of Boris Fenster's *Taras Bulba*. Despite the backslapping, stamping vigor of its dancing, we found *Taras Bulba* chaotic. Perhaps we have been spoiled by the unobtrusive formality that Igor Moiseyev imparts to this kind of material.

Roger Wood

***TECHNIQUE**: Irina Kolpakova as Aurora evidences an aspect of the superlatively complete training that is part of the Kirov tradition.*

John G. Ross

COSSACK ANTICS: The Cossack scene from Boris Fenster's "Taras Bulba" allowed audiences to enjoy the co.'s vigorous and versatile male ensemble. But the choreographic patterns lacked the discipline of form that Igor Moiseyev brings to this type of material.

The Kirov Ballet's artistic director, Konstantin Sergeyev, was responsible for restaging the three full-length ballets. And for *Swan Lake* and *The Sleeping Beauty* he had the collaboration of designer Simon Virsaladze. They are similar in taste. It is not always to the advantage of the production.

Swan Lake gave them the biggest problems. But, to begin with, it is an intractable ballet. It does not have sufficient human motivation or sufficient Romantic veracity to survive four whole acts.

Nothing really important happens until the second act pas de deux. In the third act, there is an increase in momentum (if it is colorfully performed), and the final destruction is tragic (and thus, romantically apt) if it follows a court scene in which there has been genuine celebration — dances of foreign visitors — an impassioned Black Swan Pas de Deux.

But in Sergeyev's version, the court scene was considerably watered down, the character variations being almost on a perfunctory side. And the Black Swan Pas de Deux as performed by Inna Zubkovskaya and Vladilen Semenov on opening night and by Kaleria Fedicheva and Sergei Vikulov on a subsequent occasion, seemed curiously without fire. And so the contrast between this and the final scene was minimized.

Further thinning came from the concept of Von Rothbart. As performed by Vsevolod Ukhov, the role had little shape of its own. He was a character but not a force. The ballet, however, gained flavor in the final act partially because of the marvelous exactitude of the corps, partially because of the struggle in which the prince tore off one of Von Rothbart's wings.

But just at this high point, the lights inexplicably brightened, the tension was forgotten, the Prince and Odile knelt in promised bliss. A children's fairy story ending, perhaps — but hardly one consistent with the Teutonic romantic tradition of *Swan Lake*.

Designer Virsaladze stuck to muddy hues for his sets and much mauve (difficult color to wear and to light) for the court costumes.

After the sumptous court in the large mythical kingdom that inhabits the British Royal Ballet's *Sleeping Beauty*, it was difficult to accustom oneself to the modest court in the modest mythical kingdom of the Kirov Ballet. But then, the British are much more sentimental about royalty than the Russians could possibly be.

The Kirov Ballet's christening scene began with promise. A wide filigree gate extended across the stage concealing the members of the court. But it parted to reveal huge pillars and costumes in shades of blue — the muddied blues that one might have found in a badly illumined Victorian parlor.

The scene was dominated, as it should be, by the Lilac Fairy—Inna Zubkovskaya. It was difficult to believe that this was the same dancer who had so glacially acquitted herself in *Swan Lake* only a few nights before. Here, although there was still a slight staccato tendency, the arms were gracious and the torso supple. And like all good Lilac Fairies, she had the authority to stand up to the blasphemies of the fairy Carabosse.

Wayne J. Shilkret

HUSBAND-WIFE PAS DE DEUX: Kirov ballerina Irina Kolpakova and husband Vladilen Semenov examine the co's American souvenir program. They are often paired on stage, their most notable N.Y. performance being the tender 2nd-act pas de deux in "Giselle."

Carabosse was intelligently mimed by Konstantin Shatilov. But the staging of his entrance and exit had none of the imperious beauty that the Royal Ballet makes in this scene.

In general, the Kirov Ballet does not cherish mime roles, feeling that in this way the dance values can be more strongly brought to the fore. But *Swan Lake*, *The Sleeping Beauty*, and to a lesser degree, *Giselle*, have a literary structure that needs decisive mime to fulfill their themes. Washing out the mime does not automatically strengthen the dance. It merely contributes an overall blandness.

In the first act, Alla Sizova as Aurora was heartbreakingly lovely as she made her entrance. And as she gained speed and daring throughout the solo, she reminded one a little of the young Margot Fonteyn.

Like Sizova, Yuri Soloviev as the Prince had the evanescence of fairy tale imagery. Irina Kolpakova and Vladilen Semenov in the same roles were more ardent, more regal. Ninel Kurgapkina as Aurora, with Semenov as her partner, tended to be somewhat athletic.

The *Sleeping Beauty* Vision Scene, always difficult, for it is transitional rather than essential, lacked magic, despite Semenov's sensitive efforts to hold it together. One of the problems was unimaginative lighting. Another was the untheatrical staging of Aurora's entrance—upstage center —behind the busy corps.

In corps work, Sergeyev used his women more effectively than the men. The Flower Dance in the first act scarcely differentiated between the men and women in its straight line balancés. And in the final act, no definite use was made of the men. But after all, this act is for the Bluebirds — Yuri Soloviev and Alla Sizova, ethereal ones—Natalia Makarova and Sergei Vikulov, electrifying ones.

And so, finally the filigree gates closed on a fairy tale ballet done sometimes with sweet sensitivity, sometimes with gaucheness, not often with panache.

Giselle, as revised by Sergeyev, seemed almost like two different ballets. The first act was late Nineteenth Century, the second was Romantic. The element missing in the first act was dramatic motivation. If the role of Albrecht is not strongly choreographed into the action (and in this case it was not), there is little reason for Giselle to go mad. Kolpakova's mad scene was not the slightest bit moving.

SHOSTAKOVICH SEVENTH SYMPHONY: Above and below, scenes from Igor Belsky's highly effective ballet based upon the siege of Leningrad. It was one of the few contemporary works included in the American tour.

The roles of Hans (Hilarion) and the mother were modified, Hans becoming a rather agreeable young peasant boy with a temporary fit of jealousy, the mother becoming merely a figure. Here again there occurred the blandness of mime and dance too consciously dovetailed.

But why linger over the first act, when the second was sheer lyric magic. True, there were some rather un-magical elements like the bouquets of paper flowers that clattered to the floor and the flying device for Giselle that made her resemble a child going sleigh-riding. But in the midst of all these was the pas de deux danced as though Kolpakova and Semenov were encircled in a mist — with no wind to move it, no hand to break it. *(Over)*

Such an exquisitely pure evocation set us once again to wondering. If the dancers (and this includes the corps of the second act) are capable of such lyric splendor—such sustained, concentrated dance movement — what is the element missing to make it happen all the time? Where has the basic philosophy of the Kirov Ballet gone awry . . . or rather, what is wrong with the values to which it seems generally to adhere? Where *is* that point at which one differentiates between nostalgia and tradition?

Giselle Act II was tradition at its purest. It was enough to make Chalon take up his stone again.

But *Giselle* is not a whole repertoire—nor is *Shostakovich Seventh Symphony.*

NYC BALLET... AUTUMN INVENTORY

August 29-September 17, New York City Center

The recent New York City Ballet season made us think of a journey up New York's Park Avenue — not the Park Avenue of yesterday, with its comfortable canopies and granite facades, but the Park Avenue of today, changing block by block into lean, spare, handsome buildings — calculated in their total simplicity, complex in the multiplicity of their windows.

In its dancers and in its repertoire the New York City Ballet gave this same impression. Its facade is smooth, its dancing detail intricate. As Balanchine himself said, half joking, half serious, "Is more steps in my *Divertimento #15* than in whole Kirov."

The dancers that Balanchine selects for his company — and in the corps ranks the turnover is comparatively rapid — are geared for speed and intricacy. When they begin to be assigned roles, their concentration is usually a mechanical one. Brilliance obscures the seeds of personal projection. But gradually, as they find their own security within this concept (one might even call it a restriction), an individuality of coloration begins to take place.

For example, Patrica McBride, even two seasons ago, was merely a lovely long-legged creature with a pretty face. Now there is pathos in her dancing in *Ivesiana;* there is stylishness in her *Liebeslieder Walzer;* there is boldness in her *Stars and Stripes.*

Balanchine's physical, as opposed to emotional, approach to ballet is not too easy on the maturing dancer. For at the age where the dancer acquires dramatic understanding, based upon an accumulation of life experience, there is little in the New York City Ballet repertoire for him to do. With Balanchine, one begins to burn out at thirty.

It is only in the past season or two that Nicholas Magallanes has again found grateful roles — roles that bring out his elegance and sensitivity, and that do not require dazzling technique. In *Liebeslieder Walzer* and in *La Sonnambula* he is definitely a presence — quiet, reassuring, poignant, totally the Romantic dancer. But since *La Valse,* there has not been a comparable opportunity for Francisco Moncion.

This season, with no premieres, and with a familiar repertoire, gave us the agreeable opportunity to forage among cast changes — to see old friends with new eyes and new friends with even newer eyes. Among the old friends about whom we can report happily is Patricia Wilde. Miss Wilde is in many ways a dancer's dancer. She is not an instinctive actress, not a glamour queen. But she can dance. She can do everything anybody else can do — only stronger, more surely, and with a special yeasty elevation of her own.

Sometimes she has lacked self-confidence. But this season, with Melissa Hayden on maternity leave and with Edward Villella as her partner, she was challenged to new heights. Especially in *Donizetti Variations* and in the drum solo of *Variants,* she literally tore up the stage. And yet every phrase was perfectly in focus.

Just as Miss Wilde had more opportunity because of Melissa Hayden's absence, Conrad Ludlow undertook more roles because an appendectomy limited Jacques d'Amboise's participation. Conrad Ludlow is the kind of artist about whom one would like to say only kind things — the way one does about an eager and appealing schoolboy. But the dance is cruel.

Mr. Ludlow seems to lack that most basic of ingredients — rhythmic responsiveness. Instead of anticipating the pulse of the music and then playing with it if he wishes to, he seems not really to know when the beat will fall, when it is right for him to attack it. And so his dancing always has a feeling of delay — of blankness between sound and movement.

During this season he was given that most subtle and beautiful of roles—Apollo. As yet, he has concentrated only on its boyish aspects. He has not probed the heroic facet, nor its undercurrent of ritual. It is a role that some dancers approach by intellect, some by instinct. It is our guess that only the latter can grasp it.

Edward Villella has always been a gloriously instinctive dancer. And now, as he matures, intellect and understanding, and a beautiful sensitivity, are joining forces. Even the expression of his face is changing, becoming more gentle, more revelatory of what is going on inside. But with it all, there is that sense of fun, the sheer physical zest that makes his solo in *Donizetti Variations* so joyous and untrammelled.

If only Jonathan Watts could find a similar emotional freedom. In works like *Liebeslieder Walzer* and *Pas de Dix,* he radiates such breeding, such exactitude — even here and there a bit of flair. But for the most part, he undersells the truly fine dancer that he is.

Another overly modest performer is Diana Adams. So simply does she confront her audience that one sometimes fails to realize what a perfectly placed and musically attuned dancer she is. But part of the problem lies in the way that Balanchine uses her. In works like *Electronics, Ivesiana, Episodes,* and *Variants,* she is a pattern of slim legs and easy responsiveness to the touch of her partner. It is only really in *Liebeslieder Walzer* that she achieves the feminine dimension that so much more becomes her.

Arthur Mitchell is another modest performer. But in this season there was a new measure. There was humor and powerful dancing in *Stars and Stripes.* There was a sense of stylization (without the slightest bit of exaggeration) in his *Creation of the World.* But Mr. Mitchell is now ready for a role that brings out not only his strength but his sensitivity.

This was not Allegra Kent's season. Although her dancing was, as always, fragile perfection (how distressing to dismiss perfection so lightly), she performed as though she were not really there. In *Swan Lake,* she seemed, despite the sweet solicitousness of Jacques d'Amboise, only remotely aware of him. She was like a cool swan-doll, rather than a swan-woman. And in *Ivesiana,* her facial expression, which used

to be star-like, was preoccupied and slightly melancholy.

Violette Verdy continues to impart the stamp of individuality to everything she does. One of the most exciting elements in this season was the way she has evolved her part in *Liebeslieder Walzer*. After all, the ballet is long, the variations profuse. But Miss Verdy has managed in hers to suggest undertones of tragedy, of yearning, of nostalgia. So flickering was her portrayal that her partner, Nicholas Magallanes, at one point looked almost dazed at the amount of response she had drawn from him. And yet, despite all of this undercurrent, there was not a single moment where the shape of the dance and the intent of the choreographer were betrayed.

Incidentally, even if one did not like dance, one could still experience *Liebeslieder Walzer* with complete entrancement. Pianists Judith Friedman and Robert Irving and singers Veronica Tyler, Frank Porretta, Doris Okerson, and Herbert Beattie made the work a musical, as well as a choreographic, experience.

Jillana has always been a convincing actress with a strong feminine appeal. But sometimes the edges were rough. She tended to be too literal. During this season, she seemed more subtle. There were indications of new polish and elegance.

Four of the younger dancers are beginning to have identities of their own. Gloria Govrin, slender, dark, strong, displayed a daring sense of balance in her *Stars and Stripes* turns and struts. Carol Sumner and Suki Schorer are often paired, but they are quite different in style. Miss Sumner is strong, direct. Her Dance of the Little Swans in *Swan Lake* was somewhat lacking in lyricism, but her *Agon* Sarabande was effectively handled. Miss Schorer is a presence. Everything she does — but notably the *Donizetti Variations* and the Blackamoor Variation in *La Sonnambula* — has a decisiveness, a sense-of-self. What we liked particularly about Sara Leland was her immersion in the music and the modest pride with which she carries her head.

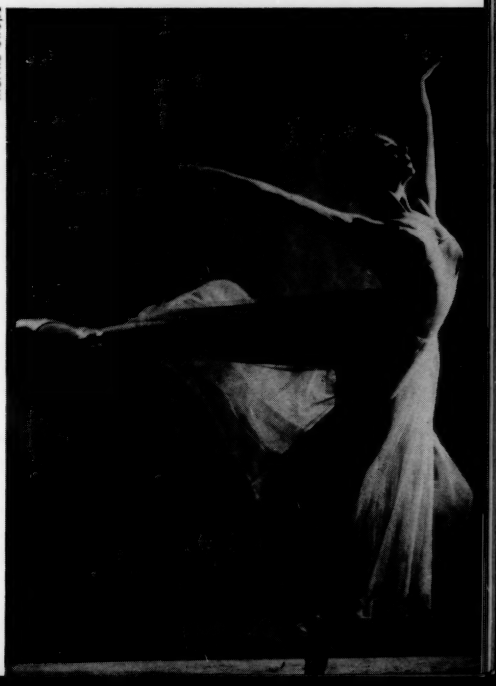
So much for the comfortable pleasures of the autumn warm-up season. The winter should bring with it the return of Melissa Hayden — stimulating event within itself — and, of course, some new Balanchine ballets. As far as ballets by other choreographers are concerned, with the New York City Ballet that is always a moot question. Like Park Avenue, it seems less and less inclined to have a caropied presence among its Monel-and-glass facades. *END*

Fred Fehl

Ed Villella, encircled by Diana Adams as The Siren, in "The Prodigal Son."

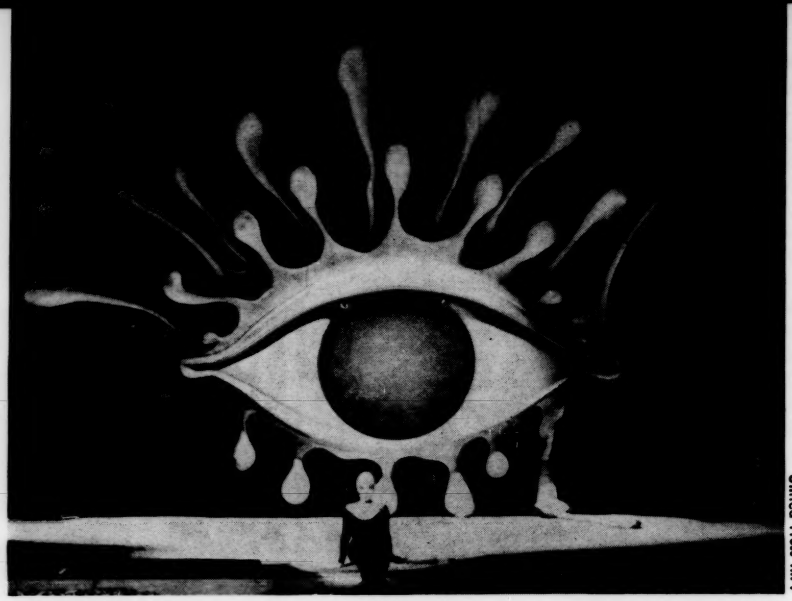
Fred Fehl

Violette Verdy with Conrad Ludlow and Nicholas Magallanes in "Liebeslieder Walzer."



Martha Swope

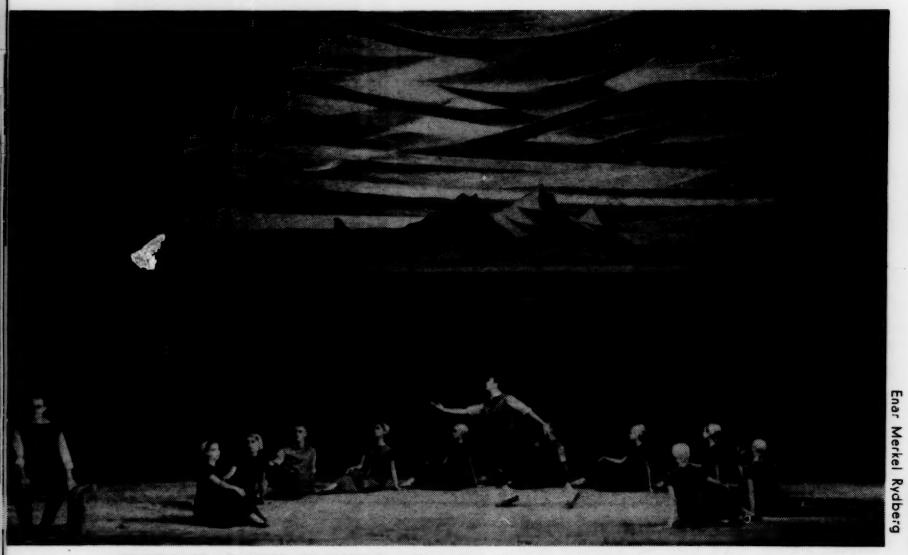
Jillana in "Serenade."



United Press Int'l

SEEING'S BEWILDERING: This imposing eye was part of Salvador Dali's surrealist decor for a questionable ballet spectacle titled *Gala* premiered in Venice's La Fenice Theatre in Aug. Maurice Bejart choreographed, using members of his co. led by ballerina Ludmilla Tcherina (seated downstage in photo). *Gala* is the Greek word for milk, and a milky substance oozed both out of the eye and large "falsies" worn by Tcherina — as a tribute to the power of woman as the nourisher of mankind. Said Mr. Dali of his settings' symbolism: "The audience didn't understand it, but why should they? I don't understand it myself."

IN THE NEWS



Enar Merkel Rydberg

SWEDISH "DARK ELEGIES": The Royal Swedish Ballet, which has this fall contributed generously of its dance talent to American Ballet Theatre, received a 2-week visit from Antony Tudor this August, during which he staged his *Dark Elegies* (above) and restaged *Gala Performance* (first done there in 1950). Tudor's Stockholm visit was preceded by one to Oslo, where he staged *Lilac Garden* and *Judgment of Paris* for the recently formed National Ballet of Norway.

BEAUTIFICATION: Helena Rubenstein's Little Theatre, in her 5th Ave. N.Y. headquarters, had on its glamorous Oct. opening program a lipstick dance led by Gloria Ann Bowen, and (above) a before-and-after view of beauty through exercise, both choreographed by Nina Tinova.

United Press Int'l

CLEOPATRA'S FRIENDS: These Bikini-clad dancers with golden wings are some of 150 (many Americans) now in Rome preparing 4 numbers under Hermes Pan for 20th Century Fox's *Cleopatra*, color film extravaganza starring Elizabeth Taylor. For the sequence depicting Caesar's triumphant return to Rome, Pan and asst. Gino Malerba have an 8-week rehearsal schedule for 455 persons, including dancers, charioteers and dwarfs.

Lara

EXOTIC BLEND: Born in Shanghai, trained in Madrid by La Quica and the late El Estampio, Margarita Hsu has been enjoying success on the flamenco stages of El Duende in Madrid, Seville, Biarritz, and in her own London restaurant.

SUMMER STOCK BALLET: Ballet '61 provided San Francisco with an "off-season" of dance this summer in 6 weekends of performances in the theatre-rehearsal studio of its parent San Francisco Ballet. The experimental project offered 10 new works by Lew Christensen, Michael Smuin, Jeannde Herst, and Kent Stowell (seen aloft, left, in Smuin's *Session*, with Terry Orr, Diana Nielsen, Patsy Prager, Sue Loyd, Paula Tracy). In its 2nd year, this equivalent of a workshop for young choreographers is gaining praise for its fresh approach, has attracted new audiences.

"I've given up dancing — it's too much work," says 22-year-old Nancy Kwan, star of "Flower Drum Song." She is seen above leading a Hermes Pan number in the soon-to-be-seen film version of the B'way musical.

THREE POINTS OF VIEW

"Flower Drum Song" dancers weigh the problem of looking Oriental

As a novel by C. Y. Lee, *Flower Drum Song* was a best-seller. As a Rodgers & Hammerstein musical, directed by Gene Kelly and choreographed by Carol Haney, it won popular — though not critical — success. As a film, one of Universal's most lavish releases for the '61-'62 season — opening this month in New York, next month nationally — *Flower Drum Song* is of special interest to dance enthusiasts.

Its star, Nancy Kwan, renounces a dance career, but owes much of her sudden stardom to years of training at Sadler's Wells Ballet School. In the cast, playing the role of Sam, which he played on Broadway, is Patrick Adiarte, a brilliant, serious young dancer, and also Reiko Sato, generally known as Reiko, who acts the loved-starved dressmaker and dances a dream extravaganza.

The three performers have in common years of dance training, and an Oriental cast of features. Exotic and delightful as this may be to most audiences, few recognize that the performer with slanting eyes and high cheekbones suffers from a form of type casting extremely difficult to evade. As a result there seems to be a minimum of working Oriental dancers (choreographer Hermes Pan, for instance, had enormous difficulty rounding up a dance chorus for *Flower Drum Song)*, since Oriental-looking performers, no matter how American, cannot manage to survive the vicissitudes of practical living with "Oriental jobs" only. Those who stay in the field are generally of star or potential star quality.

Nancy Kwan is the daughter of Hong Kong's most prominent architect. (He was separated from his English wife, who now lives in Mexico, when their daughter was 2.) Nancy went to England when she was 12, graduated from Sadler's Wells Ballet School, and for two years was a member of the Royal Ballet. Three years ago she returned to Hong Kong with the intention of putting her dance teacher training to

use. But opportunities came which led her to the title role of *The World of Suzie Wong*. The would-be dance teacher was suddenly an international star. Says Nancy Kwan today: "Dancing is too much. To be a dancer you must devote your entire life to it. I don't want to discipline myself so rigorously. Dancers are always preoccupied with themselves, their bodies, how they look. I think there are other things in the world. I do have my teaching certificate, though, in case I should have to fall back on it."

Reiko is very highly regarded among California dancers, yet she has trouble finding work. Too short for a ballet company, definitely Oriental-looking, she has appeared many times as Jack Cole's partner — a distinction in itself highly respected by dancers. And, at 29, after ten years of professional work, she is busy studying acting and singing. She is discouraged about her future as a dancer despite talent and fine training. Her work averages approximately one week a month. This includes bit parts in movies — she has appeared in about twenty. Although Reiko would find dance jobs on Broadway and TV in New York, she is reluctant to venture from California, because at least that's home. On Broadway, says Reiko, "I'd be fine in a hit play, but supposing I'm in a flop — what then?"

Patrick Adiarte, born in the Philippines, came to the U.S. with his ballet-dancer mother when he was 2, and with her appeared (from age 7) for three years on Broadway in *The King and I*. "At first," says Pat, "I liked tap dancing. I thought ballet was too effeminate. Then I realized that I had to study whatever it is that will make me a really good dancer. I want to be the best kind of dancer, to be as professional as I can. I want to be a dancer for sure. Now I study ballet regularly, and tap, too.

"*Flower Drum Song* has been fun, first on stage and now with Hermes Pan. He has great ideas, he never pushes, is open to all suggestions, and knows so much about camera angles . . . Sure, an Oriental-looking person has to be up with the best of the dancers. He can't just be in the chorus, where he stands out by his looks . . . I know I'm definitely typed as Oriental now, but I think the time will come when I'm so good that I won't be typed."

Lydia Joel

18-year-old Patrick Adiarte wants to keep on studying. "If I'm good enough I think I won't be typed." Above, in one of several "Flower Drum Song" numbers in which he is featured.

Reiko, "a dancer's dancer," finds that her work in films, including bit parts, is not more than 3 to 4 months a year. Above, in the dream sequence.

BACKSTAGE IN VIENNA

The dancer's life, everywhere, is "glamour, toil, weariness, inspiration"

BY EUGENE PALATSKY *PHOTOS BY SUSAN SCHIFF*

The universality of dance! These pictures were taken in Vienna, the city of Fanny Elssler — but they tell the same story of glamour, toil, inspiration and weariness that ballet photos from Copenhagen, Leningrad or New York might convey. Perhaps Vienna's frothy *gemütlichkeit* is an added ingredient here.

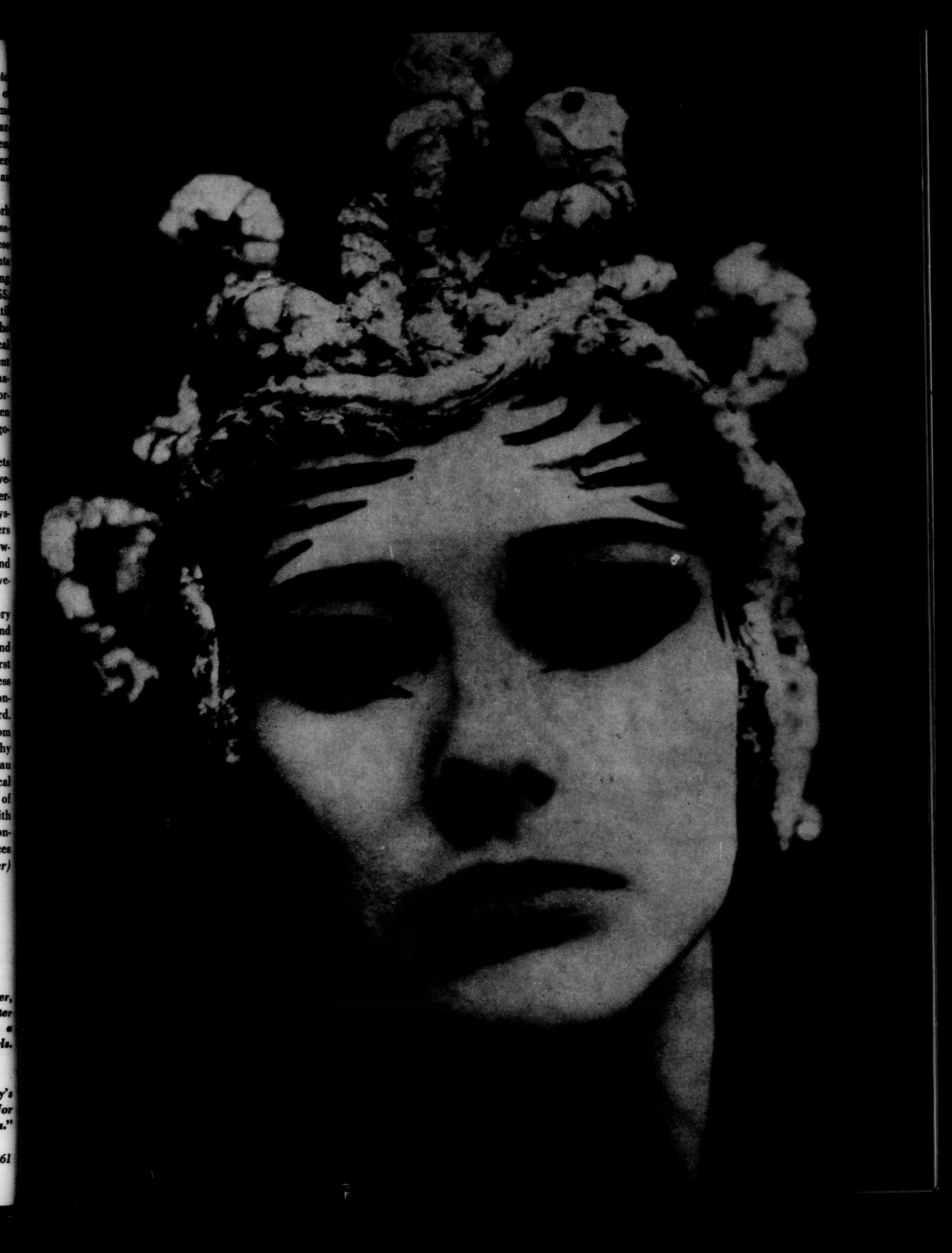
Susan Schiff, Hungarian-born New York photographer, roamed stage wings, classrooms and rehearsal studios collecting these scenes. The first six pages capture moments at the palatial Staatsoper, bombed during the war, and reopened gloriously in 1955. Ballet director for seventeen years until her death in 1958 was Erika Hanka, who mixed heavy expressionism with classical movement in her choreography. In recent years, Australian Gordon Hamilton, Canadian Norman Thomson and American Georgia Hiden have been invited to strengthen the classical style. Dimitri Parlic, a Yugoslav, is now ballet master.

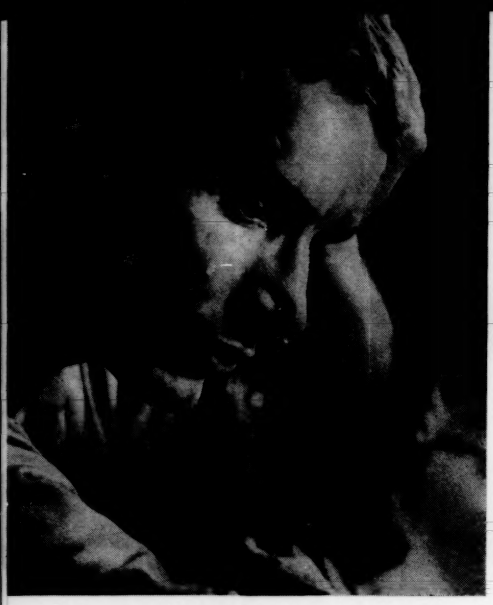
The company, dancing the opera ballets and frequent *ballettabende* (ballet evenings), has its bright stars and an entertaining, electric repertoire. The state system and a strict union provide the dancers with too much security, but there is a growing ballet public in Vienna whose taste and knowledge will demand continued improvement.

The photos on pages 48-49 of this story are of Vienna's Volksoper, a compact and handsome theatre that offers operettas and light operas. Dia Luca's opera ballets first demanded attention for their inventiveness and superb performances, and an occasional all-ballet evening has been her reward. The Volksoper dancers are separate from the State Opera Ballet, providing healthy competition for the larger company. Frau Luca's creations range from the classical *The Strauss Bouquet*, mixing a series of waltzes, and the humorous *Teen-Ager*, with a score by Irwin Halletz, to the expressionist *The Road*, with no music, which traces Man's search for meaning in life. *(Over)*

Left: A Staatsoper corp de ballet dancer, Ingrid Teufelhardt, leaves the studio after a grueling class. Her straw basket is a popular carry-all for the Viennese girls.

Opposite: Christl Zimmerl, the company's dramatic ballerina, in snaky regalia for the title role of Erika Hanka's "Medusa."

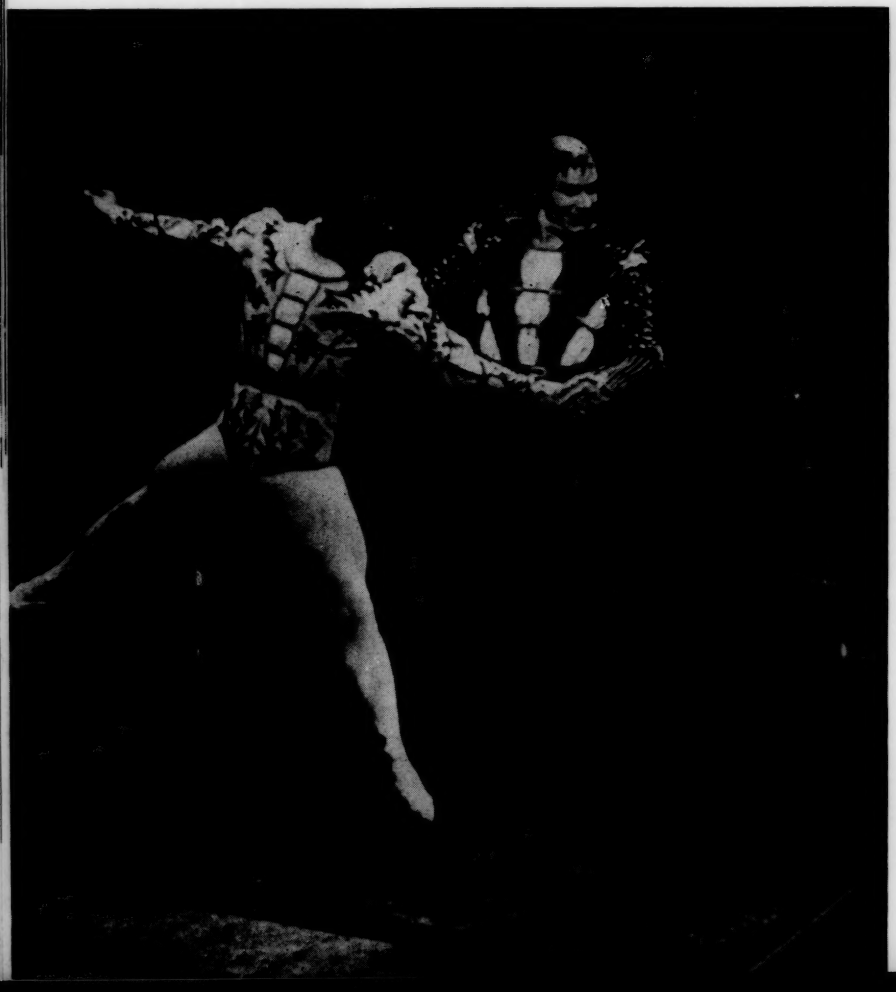




Richard Adama, ex-Californian and Vienna's first classical dancer, in a post-performance mood—tired but still absorbed in his role. Adama recently left, after 6 years in Vienna, to join the Hannover Opera Ballet.

Adama and Edeltraut Brexner, lovely star ballerina, perform Parlic's intense "Le Combat."

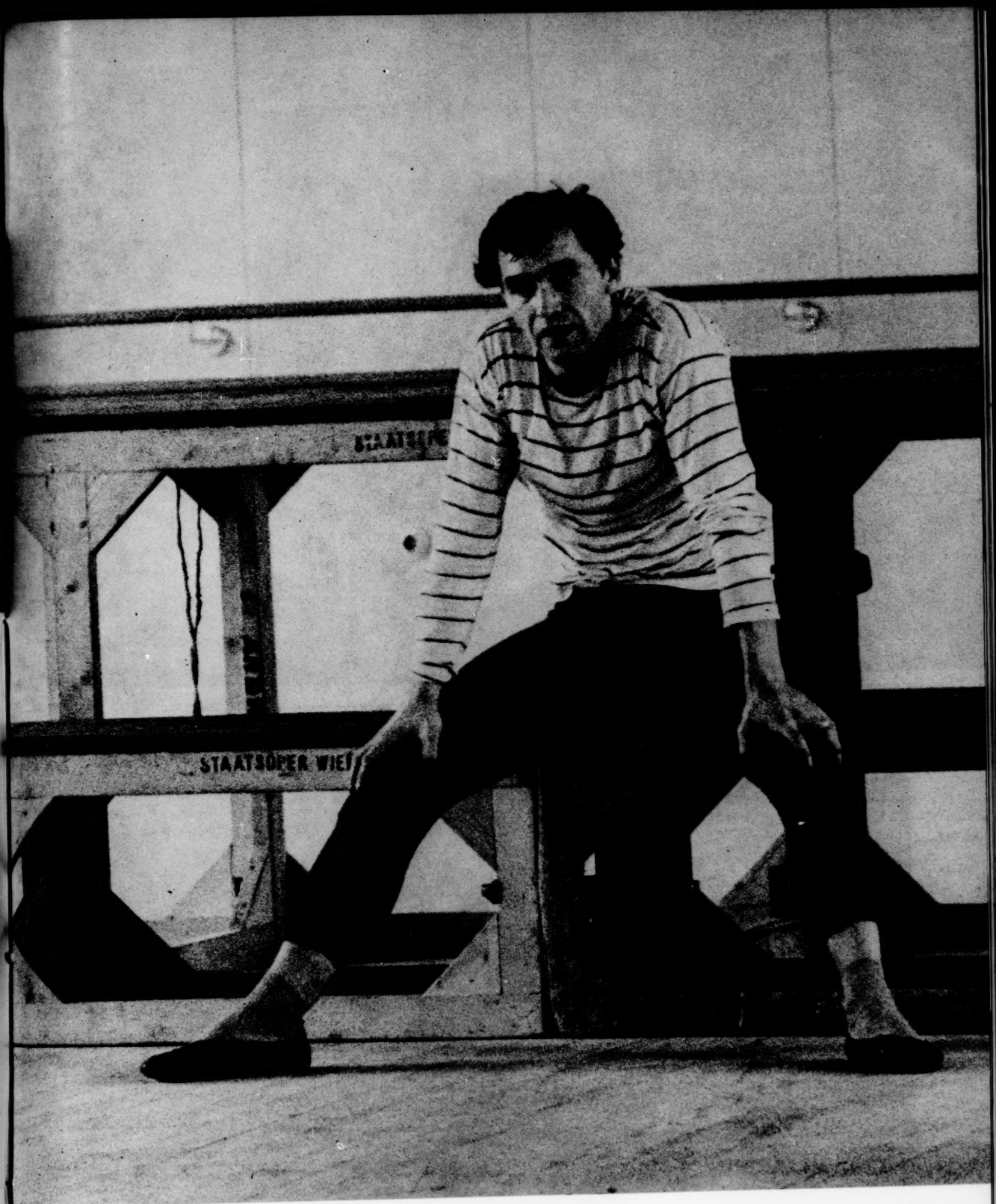
BACKSTAGE IN VIENNA



(Over)

Left: Willy Dirtl, left, and Adama, as Othello and Iago in Hanka's version of the Shakespeare tragedy.

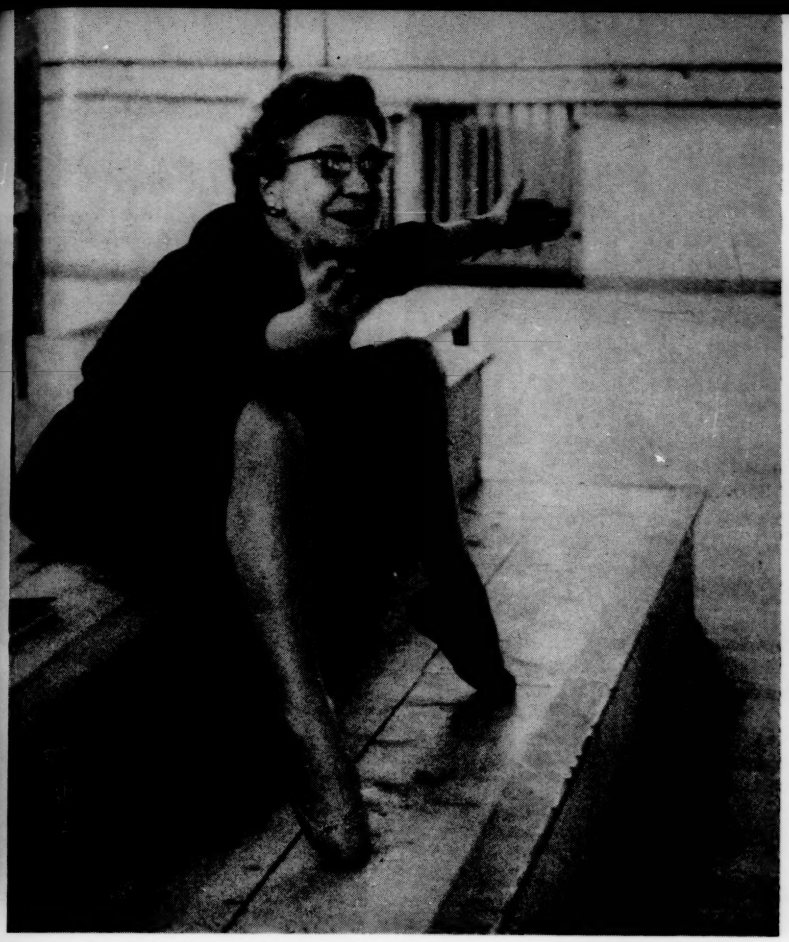
Opposite: Willy Dirtl, gifted demi-caractere artist, also a TV and screen dancer and Vienna's ballet idol, takes a 5-minute break during an "Othello" rehearsal.


STAATSOPER WIEN

BACKSTAGE IN VIENNA

Along with marvelous stage facilities, dressing rooms and class studios, the Vienna Opera Ballet has the famed Vienna Philharmonic in the orchestra pit.

In the classical vein, a second act grouping of the Wilis in "Giselle."

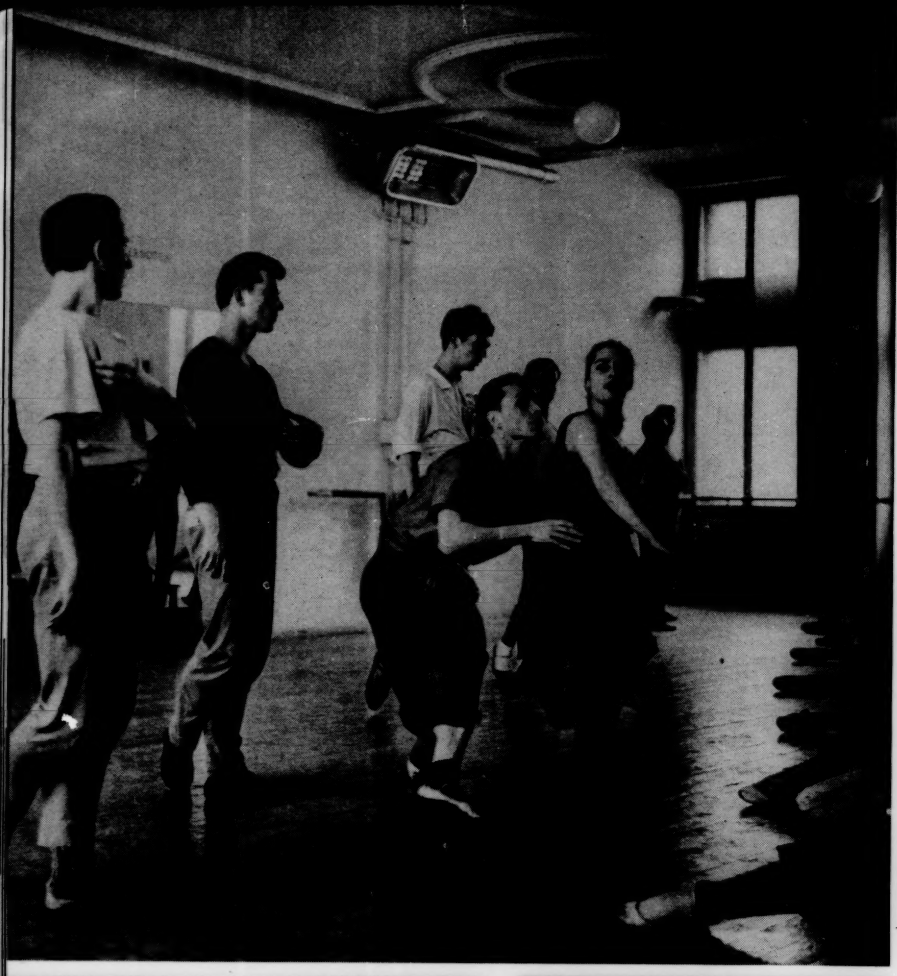


Young Staatsoper stars, lyrical Erika Zlocha and noble Karl Musil, in a pas de deux as the star-cross'd lovers in Parlic's "Romeo and Juliet."

Risa Dirtl, mother of dancer Willy, lives through her pupils' every movement as she teaches a children's class at the Staatsoper.

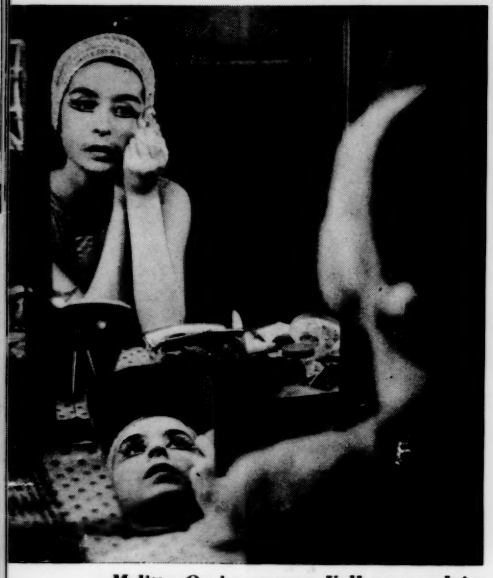
In one of the spacious rehearsal rooms, Paul Vondrak and Karl Musil leap behind Erika Zlocha, as exhilarating to watch in practice as on stage.

(Over)

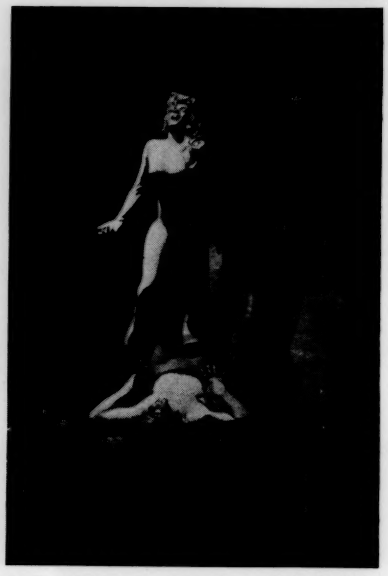


Left: In a studio across the street from the Volksoper, Gerhard Senft prepares to lift Hedy Richter in a rehearsal for "The Strauss Bouquet."

Hedy Richter and Gerhard Senft in a performance lift in "The Strauss Bouquet."



Melitta Ogrise, young Volksoper soloist, makes up for a ballettabend.



Gerhard Senft, on the floor, bedeviled by witches in Dia Luca's "The Road."

Opposite: The tempestuous creative mind causes a dramatic pose by Dia Luca, Volksoper ballet director, during a rehearsal of "The Road." At her left, a member of the music staff of the Volksoper.

END

Somewhat resembling the kindly minister from "Fall River Legend," choreographer Marc Wilde directs Pacific Ballet dancers Joseph France and Christine Bering in his "Pas de Huit."

REGIONAL BALLET—USA

A Monthly Feature

"I LIKE IT HERE"

Young choreographer Marc Wilde finds Pacific Ballet — like most regional companies — ideal growing ground

BY JACK ANDERSON

PHOTOS BY TED STRESHINSKY

"Why am I here? I like it here. And I can work without pressure."

These words were spoken in San Francisco by young choreographer Marc Wilde. But they could have been spoken in a growing number of American cities, cities where regional ballet companies allow choreographers to develop their talents free from the tensions of New York.

For Marc Wilde, born across the Bay in Oakland, San Francisco is the place where he has been able to create nearly two dozen ballets in the decade since he began ballet lessons at the comparatively advanced age of twenty-one. At that time, he was a grocery clerk, saving money to study commercial art in college. He would have done so. But The American Ballet Theatre came to town. And Wilde saw *Pillar of Fire.*

"This was the most important moment of my life," he says. "Until I saw that ballet, I never realized dance could be such a powerful form of communication. Suddenly, I knew I had to study ballet."

Wilde's decision was entirely his own. For his Albanian mother and Portugese father, who met en route to America, possessed little knowledge of the arts and could offer no advice about dancing as a profession. Yet they never discouraged him, allowing him to make up his own mind.

So Wilde turned his art school fund into a ballet school fund. It eventually grew sizeable enough to pay for lessons in Los Angeles with Carmelita Maracci, in New York at Ballet Russe and Ballet Theatre Schools and with his idol, Antony Tudor.

Returning to San Francisco, Wilde helped organize the Ballet Players Guild, a choreographers' workshop, although he never expected to do choreography himself. Rather, he hoped the workshop would give him the performing experience that would enable him to face the competition of the professional dance world.

Then, during rehearsals, a choreographer resigned and Wilde was asked to complete the ballet: "seven scenes, forty minutes—I was terrified." He was also intrigued, and after that first ballet, *The Sisters,* came others for the Guild and for San Francisco Bay Area Ballet.

When Bay Area Ballet merged with Alan Howard's concert group last year, Wilde became assistant director and principal choreographer of the new Pacific Ballet. During its first season the company toured West Coast cities and made a successful San Francisco debut. This fall, it will tour, present a short San Francisco season, and conduct a fund raising drive prepara-

tory to a longer season next year.

Pacific Ballet's repertoire is largely the work of Wilde. Many of these ballets are dance dramas in the Tudor tradition, ranging from the brutal *Miraculous Mandarin* to the bittersweet seaside romance of *Sur la Plage*. Most of Wilde's ballets are serious (although he once did a version of *La Boutique Fantasque)* and most utilize original plots (although he once did a ballet based upon Hawthorne's *Rappaccini's Daughter* and, in extravagant daydreams, wonders what sort of ballet *King Lear* might make). His own favorite is *La Strega* (*The Witch*), a study of demonic possession in which one leading role is played by a modern dancer and another by a classical technician.

Like Tudor, Wilde tries to communicate dramatic meaning through dance movement without recourse to conventional mime or to program notes, which he despises. "In dramatic ballet," he says, "there must be perfect coordination between technique and emotion. Nothing can be superfluous. Even the slightest gesture must have significance. I think dramatic ballets take twice as much work as other kinds."

Wilde has also created "other kinds": abstractions and such oddities as *Jazziana,* a jazz ballet to music of Telemann staged when he was guest choreographer for El Paso's Texas Western Civic Ballet last April.

Anticipating the raised eyebrows produced by descriptions of this ballet, Wilde explains that Telemann's baroque music is often syncopated and "where the score is square the dancers round it out." The 18th century jazz ballet was so successful that the El Paso group invited Wilde back to stage another abstraction: *Grazioso* to Mozart's 40th symphony. Its choreography, however, is strictly classical.

San Francisco critics consider Wilde most impressive as a dramatic choreographer, in particular praising *Miraculous Mandarin* and *Sur la Plage.* His abstractions receive mixed notices, some critics considering his purely classical pieces less interesting than such unconventional abstractions as *Jazziana* or *Rounds,* which unites classic technique with American folk dance patterns.

One reason why both dramatic and abstract forms appeal to Wilde may be that he views ballet as an art having two distinct, but equally valid, approaches: the classic and the romantic.

"Classical ballet," he says, "stresses purity of architecture. Romantic ballet stresses personality and character. In romantic ballet architecture can almost be sacrificed for emotional expressiveness, something you can't do in classical ballet."

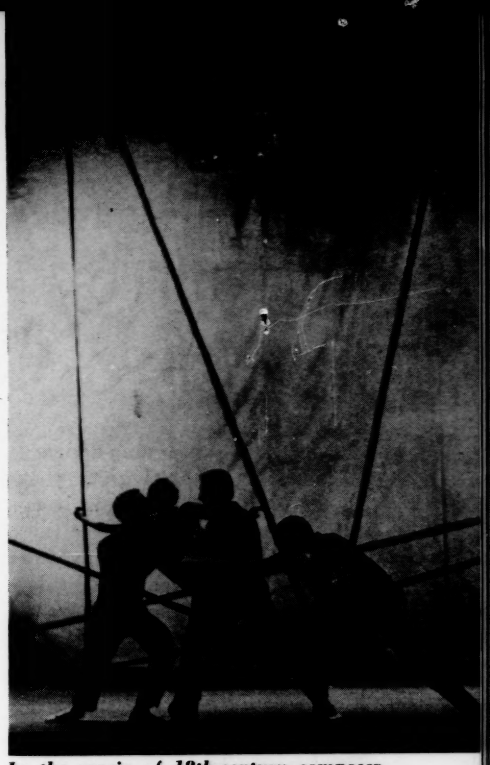
Wilde believes a balanced repertoire should contain both types, for each can enhance the other. He therefore has varied plans for Pacific Ballet. Now in rehearsal are some vignettes collected under the title of *Paris Trio,* an Orpheus ballet set to percussion music, and a mysterious something called *Tetrameron* to a score by Russell Smith. All Wilde will say about it is that the title refers to four planes of movement and that the audience may interpret it from several points of view.

Wilde is tight-lipped about unproduced works, but very articulate about older works and dance in general. Although lacking formal education beyond high school, he possesses knowledge of painting and music. He also reads much, forming intense enthusiasms. Once, he read nothing but Strindberg, while another time he read one Russian novel after another.

Dark-haired and softspoken, Wilde might pass for a cultivated young San Franciscan —except for one peculiarity. Look at his feet and there will be a pair of cowboy boots. "There's a reason for that," he says. "After working at the studio I find the boots relaxing. I surprised the El Paso people, though. They thought I wore boots to prove I liked Texans."

Cowboy boots or not, he discovered he liked Texans well enough to commute occasionally to El Paso and stage ballets there, while also fulfilling his Pacific Ballet commitments. In fact, the whole idea of being able to commute is one reason why he speaks enthusiastically about regional ballet. "A writer can work where he likes," he says. "Why can't choreographers do the same?"

Although he wishes more regional companies would emphasize new ballets rather than classic revivals, he is impressed by these companies' rising standards. He also finds they usually have more relaxed rehearsal periods than groups in New York,



In the music of 18th-century composer Telemann, Marc Wilde found rhythmic analogies for his "Jazziana," performed by the Pacific Ballet and by the Texas Western Civic Ballet of El Paso.

an important factor for him, since he works slowly.

Wilde would like to see regional companies continue to build audiences and expand activities. "We're so used to borrowing entertainment," he says, "we sometimes forget the talent we have at home."

San Francisco, fortunately, has not forgotten. By encouraging its talent the city has created its own lively dance world. And Marc Wilde is happy that similar activity exists in other cities, not only because it indicates America's increased interest in dance, but also because it permits the choreographer, like the writer, to work where he can most honestly say, "I like it here." *END*

Members of San Francisco's Pacific Ballet, of which Alan Howard is director and principal dancer, in Wilde's "Pas de Huit."

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Talk of the Trade

THE TOUCH OF A MASTER

BY WILLIAM COMO

"The best castanets don't come from Spain but are made in Los Angeles by Trinidad Goni," once reported NYC's *La Prensa* newspaper. Top Spanish dancers in this country and abroad agree — many using her product exclusively. And in her garage at 3238 Terzilla Pl., which has been turned into a castanet assembly line, "Trini" spends long hours painstakingly shaving away with a file, then a razor blade, on purple ebony wood imported from Africa.

It's the scoop inside that determines the sound a castanet makes. Where does she cut to give just the right pitch? "That's my secret," says Sra. Goni, who learned the art from her father and brother in Spain. "Male" castanets are tuned a third lower than "female" (yes, they're designated that way!), but the sure way to tell them apart is knowing that the male is played with the left hand, the female with the right. Two sets of castanets rarely have exactly the same pitch, and since the percussion has a most delicate balance, she calls them prima donnas.

Trinidad Goni was born in the province of Novarre in Spain. Arriving in America in 1913, she began her U.S. dancing career in Reno, Nevada. There she met and married her first husband, well-known Flamenco guitarist-singer Anton Chris, with whom she toured in vaudeville for many years. After his death, she opened a Spanish dance school in Los Angeles. In 1940 she married William Emery Morgan, who manages the L.A. branch of Capezio. Recently Sra. Goni was made a life member of the national DMA and its L.A. chapter, the Associated Dance Teachers of So. California. She is pictured here with Grace Rocklin (left), an ADTSC director, at a recent Hollywood convention; and in her erstwhile role as dancer.

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MAGIC HOUSE OF MAHARAM

It's Mardi Gras the year round in this fabulous fabric center

BY DONALD DUNCAN

PHOTOS BY JACK MITCHELL

Walter Miller (center) and Rey Morais (r.) show a client a sampling of the $750,000 worth of stock always on hand at Maharam's N.Y.C. headquarters.

There is one very particular client whom the Maharam Fabric Corporation succeeded in making extremely happy, and that accomplishment amounts to passing the ultimate test. The customer's name is Raymond Larrain, the designer de luxe who is the new director of the Marquis de Cuevas International Ballet. Dance lovers back from Europe are all in goggle-eyed agreement that Larrain's costume fantasies for his company's hit production of *The Sleeping Beauty* are the most glittering, the most extravagant—in short, the "most"—to be seen on the ballet stage.

Twice recently Larrain was in New York to stage ballets and to bedeck the Grand Ballroom of the Waldorf-Astoria for the posh Embassy Ball. For a time it looked as though the young man's sudden inspirations, and just as sudden re-inspirations, would send Gotham's decorative fabric merchants into an untimely grave.

Maharam's girl of a thousand costume ideas, designer Marie Pellico.

Very early in his visit, however, he "settled in" at Maharam's, which had impressed him mightily by coming across fast with 6,000 yards of just the right cellophane fabric he wanted to give the Waldorf a Venetian Glass effect. Like many another visitor to the well-known establishment in the heart of the show business land, on 46th Street near Times Square, M. Larrain lost himself in the wondrous maze of merchandise for make-believe. Browsing around led from idea to idea.

In this spot alone, there is always on hand a $750,000 array of theatrical goods. Add to this the notation that Maharam has stores also in Los Angeles and Chicago, and one realizes how well the firm is geared to supply quickly an enormous range of customer needs.

Another example of passing-the-test is the fact that Maharam has long been a major source of supply for all the shimmering yardage seen in the huge and colorful Mardi Gras festivals in New Orleans, Baton Rouge, Pensacola — and even far away Rio de Janeiro. Closer to home, they do big business in fabrics for Broadway shows, TV productions, night clubs, ballrooms and commercial displays. Many of the lady competitors in the Harvest Moon Ball look to Maharam for designs and materials which will project to the highest reaches of Madison Square Garden. And you can even get ermine there. Recently an ice show needed great quantities of it, and since the real thing, obviously, was hardly feasible, Maharam developed for them a luxurious-looking ersatz version.

All this experience with the professionals the 60-year-old firm turns to the advantage of the dancing teacher. Heading the staff which caters to schools is a gentleman with extensive show business know-how, Rey Morais. Similarly equal to the toughest problem is his colleague Walter Miller. Both lean heavily on the talents of the company's designer, a charming dark-haired lady named Marie Pellico. An alumna of the Traphagen School of Design (and also an accomplished pianist), Miss Pellico has been with Maharam for thirteen years.

Marie's contribution, Mr. Morais points out, is what makes the Maharam service to dance teachers really special. It is she who creates their Designer's Series of costume patterns. For the firm's clientele she also does (at a dollar apiece) attractive and imaginative color sketches for costumes. At the drop of a tiara she can come up with more than 100 themes for school recitals. (Outer Space themes are very big at the moment.) These themes, patterns and sketches are practical, not theoretical, for they are carefully related to the specific fabrics, trimmings and accessories which are "specialties of the house."

Pattern 900X, to this uninformed male observer, looked like the makings of a whole show. The "basic" is a leotard, and with it are 9 interchangeable pattern parts which make possible running up everything from a tutu costume to one with harem pants.

While there have been countless examples of successful teacher-Maharam costume collaboration by mail, Mr. Morais stresses the importance of teachers' getting fresh ideas of their own by actually coming into one of their stores whenever possible. A little time spent in the midst of all these theatrical wares can bring a quick cure for the headache-of-the-year, the student revue.

Anyway, where else can you buy a halo (jeweled) for a dollar? *END*

Holding the Labanotation score, Carol Scothorn of the dance faculty directs the UCLA cast in a reconstruction of Doris Humphrey's "Passacaglia and Fugue."

UCLA PROJECT

BY CAROL SCOTHORN

PHOTOS BY MARVIN SELVER

Modern dance classics become part of the repertory at a leading university

Within the scope of the dance major at the University of California, Los Angeles, there are many opportunities for undergraduate and graduate students to perform original choreography. But a new dimension has recently been added: the opportunity for students to learn and perform modern dance classics.

With the Labanotation scores obtained from the Dance Notation Bureau in New York, UCLA has so far been able to present two such works, *The Shakers* and the 1961 production of *Passacaglia and Fugue*, both by Doris Humphrey. Miss Humphrey was one of the few farsighted choreographers who, when the Dance Notation Bureau began its library, had her choreography notated and preserved. There are other scores, however, in the Bureau's collection, and each year it grows. The Bureau has been very helpful in making possible reconstruction for the many groups in all parts of the country, including ours, who are now becoming interested in this kind of performance.

The presentation of a work from the professional repertoire provides several unique benefits: advanced students work in a proven composition, one that is more of a performance challenge than their own choreography; youthful choreographers have a mature work of magnitude to analyze and discuss; local audiences see a dance by a first-rate choreographer.

But reconstructing a dance presents the director with unusual problems, too. If he is fortunate he may have the opportunity to talk to the choreographer or to have seen a performance of the work. If not, other means of obtaining the proper background to interpret the dance must be used. Sometimes work films of the composition are available for rental. Films provide an excellent orientation, but are not necesarily an accurate recording of the dance. They are simply an adjunct to the information contained in the score.

The director's essential preparation lies in reading that score months in advance and being thoroughly familiar with it. He must have time to soak up the nature of the composition and develop a feeling of style, proportion, climax, phrasing, variation, and contrast.

Helpful background information can often be obtained from reviews of the original performance. Other sources are dancers who have performed the piece. One must be careful, however, of individual variations and interpretations.

Miss Scothorn is a member of the dance faculty of the Physical Education Dept. of UCLA. In addition to teaching, she also directs dance productions.

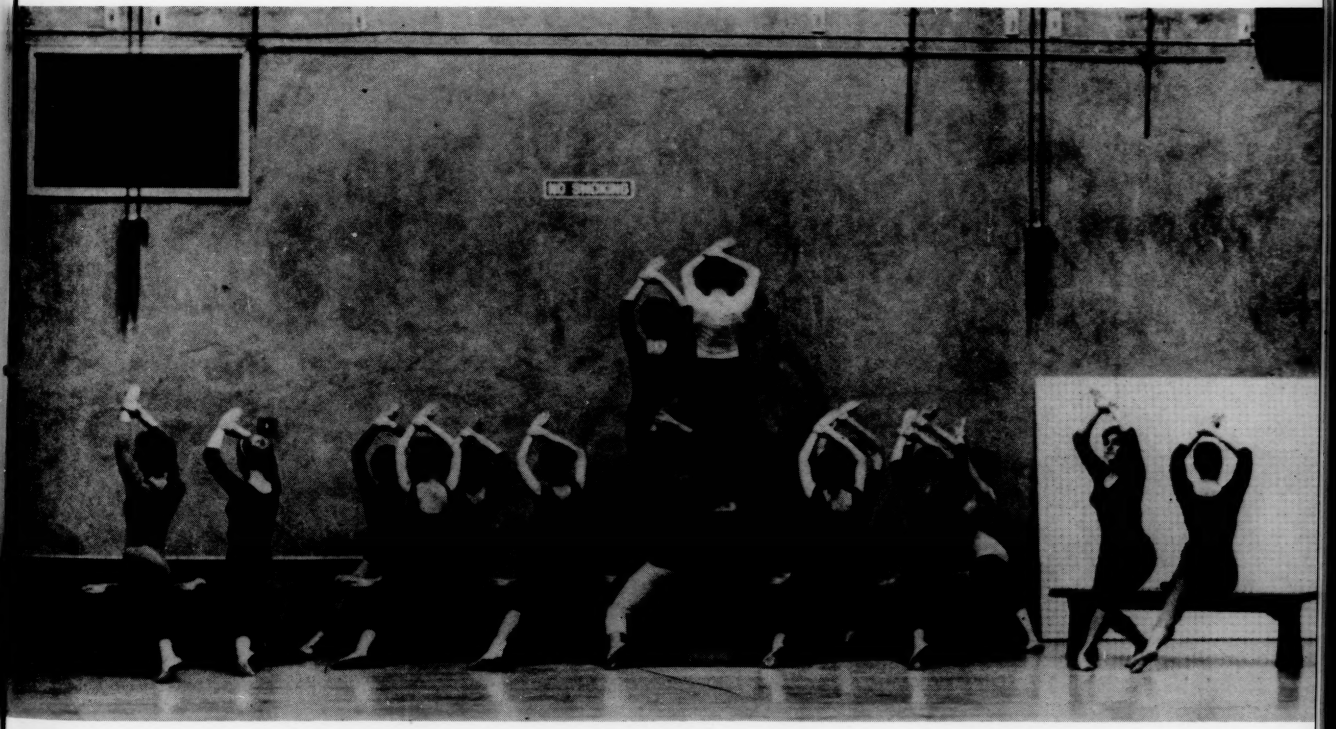
Rehearsals differ little from those in preparation of a new work except that the initial ones require time for reading from the score and there is less experimentation choreographically.

The responses at UCLA to our doing *Passacaglia and Fugue* were intense and varied. Many young students from Los Angeles had never seen a concert dance with eighteen people before. The companies that tour generally bring their smaller works. The history class found new meaning in some of the written materials after they experienced a "live" dance from the 1930's. Students from other departments found new ideas of form that emerged in the clearly cut theme and variations of the passacaglia and in the contrapuntal fugal structure of the second movement. And so it went in every class.

UCLA's dance department will continue enthusiastically to bring the works of fine choreographers to classes and audiences, not *instead of* any aspect of its many dance activities, but *in addition* to them. Student accomplishment in dance can be stimulated by those works that bear seeing more than once, that have become part of the growing repertoire of American dance.

The cast pauses while the score is consulted for a detail in timing. The work was performed as the finale at the annual students' concert in April '61. Also in the repertory is Humphrey's "The Shakers." The bulk of the yearly concert, however, consists of original choreography by junior, senior, and graduate dance majors.

Many of the cast were able to read their own parts from the notation score. Broad study in technique, composition, music, art, philosophy, movement sciences, theatre crafts, and other related fields are part of a first-rate curriculum which is attracting students from all over the U.S.



BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*
Photographs by Zachary Freyman; Text by Saul Goodman

BILL CARTER

A spirit of adventure brought Bill Carter to New York from Los Angeles in 1957. Today a highly regarded soloist of New York City Ballet, Bill's professional experience and progress these past four years have exceeded even his own dreams.

Arriving in the big city in the late summer, he set about finding a job. Tall, blond, with a "small town boy" look, this first attempt gained him a viewing on the Arthur Godfrey Talent Scouts TV show. Broadway and Hollywood authoress Anita Loos saw the program, arranged to meet Bill, and recommended him to Jule Styne, who was casting his then forthcoming musical, *Say Darling*.

But while preparations for this show continued, Bill noticed a "dancer wanted" ad for Jerome Robbins and American Ballet Theatre. In need of a replacement for Robbins' *Fancy Free* and *Interplay*, ABT auditioned sixty dancers. Bill was chosen.

In his first non-night club job, he was now a member of American Ballet Theatre. With the company he went on its 1957-58 U.S. tour, on the European tour that spring, and appeared in its N.Y. Met season the fall of 1958. Bill was elated.

When ABT temporarily suspended operations at the close of the Met season, he was on his own once again. Evidently the "first impression" he had made when auditioning for *Say Darling* was a strong one, for he soon was engaged by the same producer to appear in *First Impressions*, a musical version of *Pride and Prejudice*. Expecting a sizeable speaking role and at least one big dance number, Bill was disappointed when the latter did not materialize. He stayed for just one month after the Broadway opening.

He had learned of another opportunity that interested him greatly: New York City Ballet was auditioning male dancers. And again he made it. Recently, in his second year with this company, he has been promoted to soloist, and is constantly being given more roles. Slowly he is gaining audience recognition and critical approval. He has found a performing home, and every indication points to sunny weather ahead.

But it wasn't always this way. Bill was born in Durant, Okla., and moved to Dallas while still a youngster. He says his mother had a yen for the theatre, and never having satisfied it for herself, she was intent on her son becoming a movie star of the Fred Astaire-Gene Kelly category. Bill started tap dancing lessons in Dallas when he was 4 years old. When his parents separated, he remained with his mother, who never stayed in one place for very long, but Bill continued his dance training whenever and wherever possible.

He was 17 when he moved to Oakland, Calif. In Coralene Duane's dance studio he studied tap and acrobatic dancing, and, as beginners' ballet classes were also available, he began to take these, too. His inclination towards ballet was unmistakable. Aware of this and eager to help one of her students on to a dance career, Miss Duane generously made it possible for Bill to take more advanced ballet classes in San Francisco (across the bay) once a week. An avid reader, Bill perused ballet books between classes and worked by himself to emulate the drawings of the classical positions and movements.

In Agnes de Mille's *Dance To The Piper*, he came across high praise for Carmelita Maracci, former dancer and now ballet teacher in Los Angeles. He moved to L.A., determined to study ballet with her and did for three months.

Then a job as a chorus dancer at the Flamingo Hotel took him to Las Vegas for a year. He continued ballet classes with Christine De Vore, and more and more became enamored of ballet.

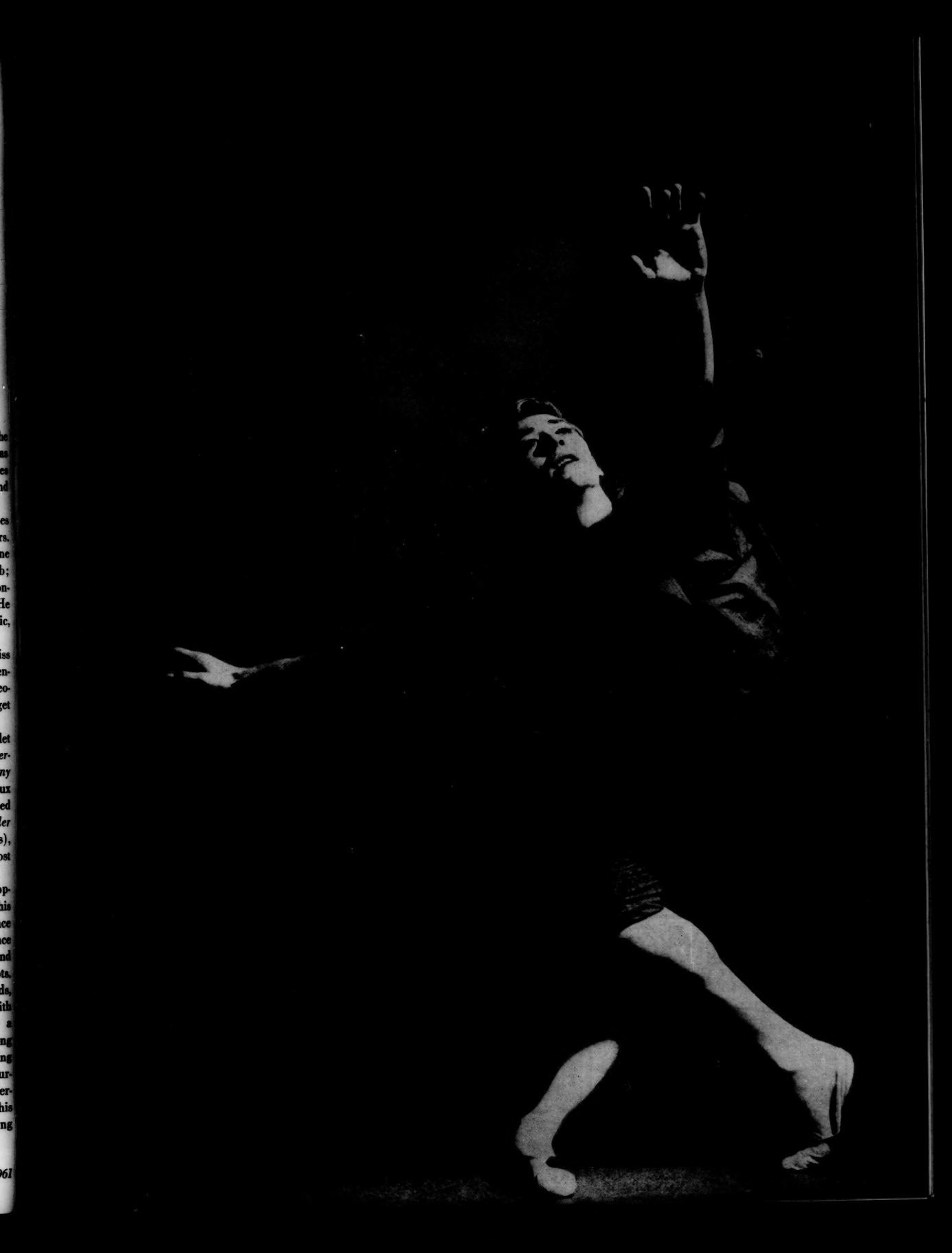
Returning to L.A., he resumed classes with Miss Maracci for the next 2½ years. During that time, he danced for nine months at the Moulin Rouge night club; the balance of his time was spent in continuous and dedicated ballet study. He also learned about the allied arts of music, painting and literature.

When Bill decided to go East, Miss Maracci gave him some very complimentary letters of introduction to dance people in N.Y. But Bill preferred to get ahead on his own, and he did.

His first solo role in the NYC Ballet repertoire was, by coincidence, in *Interplay*. Then followed *Western Symphony* (4th movement), *Ragtime* (the pas de deux with Diana Adams on the program called Jazz Concert), the lovely *Liebeslieder Walzer* (again partnering Miss Adams), *Symphony in C* (4th movement) and most recently *Modern Jazz, Variants*.

Now, another new, exciting development—his first concert appearance. This month in A Program of Chamber Dance at the 92nd St. Y, Bill Carter will dance in two of his own works—*Bach Suite* and *Allegory*—his first choreographic attempts.

Immediately after this curtain descends, he will be whisked off to Montreal with other *Liebeslieder Walzer* dancers for a performance on Canadian TV. The long winter season for NYC Ballet (starting December 5) will undoubtedly bring further dance adventures to this talented performer, still in his early twenties. If his future is like the past few years, anything can happen.



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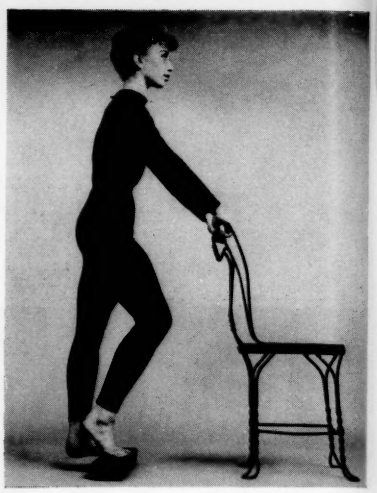

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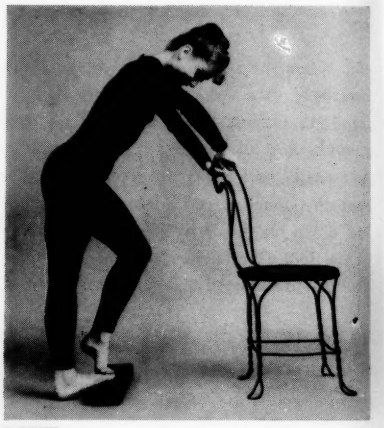


DON'T

TRIER *(Cont'd)*

Now do a "strut." Allow one foot to drop below the level of your book or board while you relevé on the other. Keep your knees straight. Now change and change again. It's very much like that "going nowhere" vaudeville walk, and it's good for you, odd as it looks.

Important: The feet will improve from these exercises only if they are done correctly. In the last section, with relevés and heel dips, the body must at all times be placed knees above ankle, hip over knee, shoulders over hips, head erect on the shoulders, eyes looking straight ahead. Check yourself. Is your fanny jutting out as you go up, your shoulders slumping as you sink? If so correct it.

(Next month: Hyper-Extended Knees)

LETTERS *(Cont'd)*

It's a very kind and human one, and I am honored that you showed interest in me! After all, it's a long time since I retired, and usually one is forgotten so quickly . . .

Also I am most grateful for the printing of my appeal in behalf of Mme Preobrajenska, who is 86. As a result, I have had quite a few donations from your readers. The fund is going very well. It's not easy these days—no one can spare much—and I think the response was most touching. The letters that come with the donations sometimes brought tears to my eyes! I started the fund the end of May, and to date I have collected 1,000 pounds ($2,800) which I have transferred to the "fond de secour" in Paris. And it looks like a little more is still to come. That will easily cover the doctors, surgeon, operation, American Hospital in Paris, and leave us something to go on for the "home" in which Mme is now.

Afterwards, we shall have to look after Mme as we have in the past five years, just the few of us that contribute a set share each month to pay the "home."

Many, many thanks again, and my warmest good wishes.

Irina Baronova
Sunningdale, England

One of many . . .

We are all avid readers of your "Regional Ballet-U.S.A.," from which we derive much useful information as well as inspiration. This valuable service is deeply appreciated by groups such as ours all over the country. Your reports of the activities and success of other regional groups have given us the confidence to go ahead with our own company plans. Many thanks.

Virginia Putnam
Colorado Concert Ballet
Lakewood, Colo.

Three cheers for Dance Magazine:

It is absolutely delightful to see your accurate listings, schedules, reports . . .

Last year I closed my Long Island ballet school and came to Europe for the USO with my jazz act. I toured France, Germany and Turkey with success, and then went into TV and film work in Germany and Vienna, with Norman Thomson as my choreographer. This summer I danced as a guest at the Salzburg Music Festival . . . Dance Magazine is a lifesaver. Its wonderful reporting keeps me informed . . .

Anne Krohley, Vienna, Austria

for more dancers-in-residence:

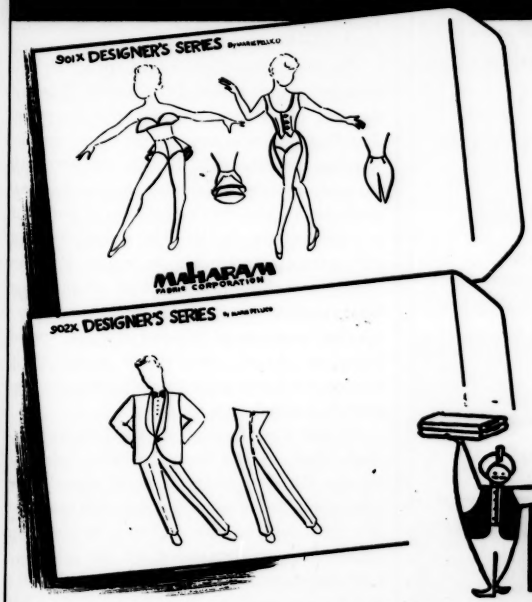
. . . In sixteen weeks during the past spring semester, Katherine Litz taught the senior-graduate course in choreography at the University of Indiana. The growth on the part of the students was phenomenal. Miss Litz possesses the knack of getting students to probe deeply and through their own efforts to discover form within the movement itself. The result was that the students in this class choreographed dances they never dreamed they were capable of creating . . .

Not only did this appointment gives Miss Litz an opportunity to teach and perform here, but also provided her the chance to accept several engagements to teach and perform at nearby colleges . . .

The initial experience of having Merce Cunningham (*see "Report on a Pioneer Effort," Nov. '59*), and, more recently, Katherine Litz as guest teachers and artists at the University of Illinois proves conclusively to me that those of us teaching dance in universities and colleges must make a concerted effort to do more in the way of bringing professional dancers into closer contact with our students and staff for longer periods of time during the regular school year. We should do this in addition to the intensive summer sessions in dance sponsored by colleges and universities. I feel that the future strength of contemporary dance lies in this kind of effort.

Margaret Erlanger
Supervisor of Dance Division
Univ. of Illinois, Urbana

NEW PATTERNS BY MAHARAM



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DANCE PEDAGOGY *(Cont'd from page 19)*

In the center, the Russian youngster does a pas de bourrée and moves his head and shoulders automatically into the croisé. As soon as he knows two or three steps, he is taught to put them fluidly together. His very first assemblé is with épaulement. The American view that you must first find your feet, and the épaulement will follow, is simply not valid.

Thus the Russian student absorbs an awareness that even the slightest ballet movement is part of a musical, flowing artistic pattern. Personality finds expression in the freer upper body. In the smaller Russian classes, the teacher shapes the body according to individual needs — pulling up the tall dancer who might naturally stoop to de-emphasize her height, holding down the tiny dancer who would try to stretch upwards for the opposite reason—all resulting in unity of style in a company ensemble, but with individuality preserved.

This is not to tell Americans that upper bodies must be wild, that bent arabesques are excusable. The American discipline has its values—and the Bolshoi dancers could learn much in New York.

Russian dancers would be lost if a guest choreographer demanded modern or jazz movement. The American understands all these styles. The young artist studies several different dance forms in New York. Such flexibility is almost unknown in Europe — and it's a necessity for 20th-century dance expression. If Russian choreographers eventually catch up with the 20th century, their classroom methods will need overhauling.

The ideal *plastique* might result if Balanchine were allowed to mold Russian dancers for several months into his style. The Russian, who now concentrates on displaying his individual beauty and strength in performance, would be shaped by Balanchine within the architectural form of a non-dramatic ballet. He would learn a still newer relationship to space. Russian corps de ballet dancers, with their many little runs building to large sweeps in the explosive moments of Bolshoi dramas, would learn to phrase nuances, to weave their bodies contrapuntally in delicately orchestrated, unexplosive filagree.

On the other hand, the American dancer, with some of the body freedom released by the Russian method, could move more effectively from one complex pattern into the next, and be able to relate to the continuous legato demanded by the music.

Somewhere between these two styles lies the happy medium. *END*

QUESTIONS
ABOUT DANCE FOR CHILDREN
ANSWERS

BY VIRGINIA TANNER

Q. *How much can be expected in the elementary education situation in presenting creative movement or creative ideas through movement in regular class?*

A. The teacher's responsibility is not to train the students technically as dancers, but to help them explore movement through the subjects she is teaching them. This can be done through rhythmic and imagery approaches.

On safety education, for instance, she might let them explore, clap and move to the rhythmic pattern of what the green light says: "The green light says go; the red light says stop; the yellow light says be careful, be careful"—or, of course, many other possibilities. Or speeds of cars: When do you use a slow tempo? (backing out of the garage, passing the school, etc.) fast tempo? medium? Or, let's say we learn by watching a ball bounce and then translate its movement into the hand, the back, the feet.

If a student has technical training he can do this kind of movement with his total body, with finesse, but if not trained he will still be able to do and experience it.

Elements of focus, design, and change in dynamics are awarenesses that can be brought to the students' attention. All children have the innate capacity to understand these things very quickly.

Q. What kind of studio has the right to say that it is teaching children creative or modern dance?

A. In future issues there will be more about the positive aspects of this question. For the moment, let me say that there are many schools which use these terms that should not be doing so. These include:

1) schools in which the entire class is handled in an exploratory way, and the children are given no basic, formal work;

2) schools in which the adult concept of technique is as firm as ballet, and all the choreography is done by the teacher;

3) schools which believe that the child must be trained technically for years before he is allowed to explore or create.

As I see it, none of these are creative. Technical, rhythmic, and creative training should go hand in hand at every stage of development, and thus the skills of one will interrelate and enhance the joys and capacities of the others.

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KONER *(Cont'd from page 16)*

"area of solitude" gives a sense of complete isolation on stage, and though one may move anywhere on the stage, the sense of complete aloneness remains. It is an inner, emotional focus. The "area of the stage" gives a sense of space which isolates the stage from the auditorium. Your world remains within the edges of the stage. The "area of the auditorium" gives a sense of space which steps beyond the stage and includes the theatre. Your world is now larger than just the stage area. The "area of horizon" gives a sense of space which reaches beyond the walls of the theatre as far as the horizon. The "area of the sky" gives a sense of completely open space.

Magnetic focus establishes a focal point through use of the body instead of the eyes, creating a sense of being impelled toward a certain point or area. For example, reaching toward one point while facing another.

A third focus, *dramatic focus*, can be realized in many ways. One essential is to be aware of other people as people and not as things. Another is to relate oneself both physically and emotionally to the other dancers through the characterization and situation. It is also possible for a solo dancer to people the stage by use of strong points of attention.

The final focus is *body focus*, which creates a heightened awareness of a particular part of the body, forcing the attention of the viewer to some specific point on the body. For example, the violent head rolling in African dance or the continuous use of the elbow to lead an arm movement.

Focus soon becomes a reflex action for students, and they find themselves making use of it even in technique class.

Dynamics

Dynamics is an element of performing that is not always easily understood. It is the use of varying gradations and relationships of tempo, intensity (emotional and muscular), and space range. The gradations extend from the smallest to the greatest. Tempo varies from slow to fast. Emotional intensity, from gentle to powerful. Muscular intensity, from weak to strong. Space range, which applies not only to the whole body within its spatial area but to each part of the body, varies from small to large. (For instance, the complete area that an arm covers in circular movement has a much greater space range than the area covered by a circular movement of the the head, so that a *small* circle of the arm might equal in space range the *largest* circle of the head.)

Dynamics may involve any one element or a combination of elements. The use of one may automatically introduce the use of another, but the gradations will not necessarily parallel each other. For instance, the tempo could be very fast — at its maximum in the dynamic range — yet the emotional intensity gentle — at its minimum — as in a very lyric run. Transitions are achieved by crescendo (a gradual increase of any or all of the dynamics), diminuendo (a gradual decrease), or sudden change (an unexpected shift from one gradation to another).

The Craft of Performing

After exploring the primary elements of performing, Miss Koner introduces the secondary elements.

Props are considered in terms of their technical handling, function, associations and symbolical possibilities. There are stage props (levels, steps, ramps, drapes), large mobile props (chairs, ladders, screens), hand props (fans, ropes, sticks, swords), and cloth in varying sizes and textures. By investigating the potentials, very often the student can discover a new area of movement. One student in a study on Mary, Queen of Scots, made symbolic use of a fan to represent first the queen's collar and then the guillotine.

The study of costume, both ethnic and period, can give a consciousness of style. Thorough analysis of the design and construction of a costume creates an understanding of the movement possible within it. This knowledge, used properly, helps retain the flavor of a style no matter how contemporary the movement may be. The dancer can learn how to move well in a skirt, and how a skirt can be handled to represent a child in her arms or a shawl over her head. In working with cloth, the dancer should know about the mechanical handling — its tension, weight, sound — as well as its symbolical possibilities.

Stage mechanics includes a variety of detail — bows, entrances and exits, space awareness (one's relationship to other people on stage and to the stage itself), awareness and knowledge of light (how to know the "hot spot" of the light), rehearsal problems, emergency situations.

All of these elements combine in a great performance. The infinite detail that makes of performing an art, and makes of the performer an artist, is both the obsession and the magic of the theatre. The resources outlined in this article are keystones. They have been proved — they need only to be used. *END*

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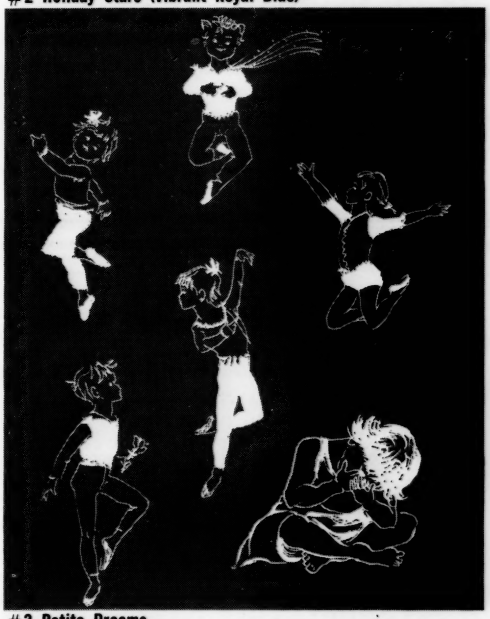

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Student dancer has all-Dance (Magazine) birthday party

How do you make "Fish à la Inbal" — or "Kabobs Indrani"—or "Cake Carola?" Ask Mrs. Leonard Sandel. They were part of the menu, all of it dancer-inspired, for the "Sweet Sixteen" party of daughter Susan. But the menu was only one feature of the all-dance birthday party arranged for Susan by her mother, her father . . . and Dance Magazine.

Here's how it came about: A few weeks before the event, Mrs. Sandel turned up at Dance Magazine's office. She had a long list. It included thirty of Dance Magazine's Christmas calendars. These were to be used as favors, each one with a lump of sugar attached.

She requested all of Dance Magazine's promotional brochures; an armful of back copies; a set of ballet souvenir programs . . . virtually everything to be found on the shelves at 231 West 58th Street. By that time, we *were* curious.

After the party — the invitation called it a "gala première" — which took place in Susan's basement practice room (complete with barres), father Leonard sent in the accompanying photographs so we could see how it all turned out. The calendars, along with dancer-figurines, were center pieces. The ballet programs were attached to the walls above the barre. So were the back issues of Dance.

The advertising brochures (no, they wouldn't *think* of cutting their magazines) were cut apart. Their illustrations were mounted (with the aid of scotch tape) on toothpicks and stuck into a luscious three-tiered cake (named Carola Goya).

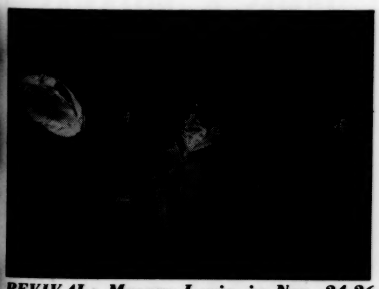
As gifts, the birthday girl received a renewal of her Dance Magazine subscription,

a binder for her back issues, a copy of *25 Years of American Dance*, and packets of dancer-pictures.

The rest of the menu? There were Chicken-Sadler's Wells; Franks-Ballets U.S.A.; Tuna - Ballets Espagnols; Pâté - Bolshoi; Fromage-Royal Danish; Fruits-Ballets Africains; Vegetables-Matteo; Ice Cream-Canadian Ballet; and Fruit Punch-Theodore (only non-dance touch) Bikel.

After the party, Susan, a high school student in Rockville Center, Long Island, returned to her dance studies with Pearl Lang, Fred Berk, Matteo, and Margaret Craske. *D.H.*

IN THE NEWS



REVIVAL: Murray Louis, in Nov. 24-26 concerts at Henry St. Playhouse, will present a new work for himself and 2 supporting male dancers, plus "Journal" (above), 1st performed in 1957.

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RECORDS FOR TEACHERS

BY EVELYN LE MONE

One of the most popular forms of U.S. contemporary dance is jazz, usually called modern jazz and occasionally free-style. Its popularity has spread like a tidal wave across this country and also to remote corners of the globe. Its compelling movement has arrested the attention of artists and choreographers in *all* fields of dance. And the record companies, aware of the interest, are working to create appropriate and usable records for schools offering this type of instruction.

ORION's latest contribution to the field promises to be even more popular than its first. For it, talented dancer-choreographer Gus Giordano has collaborated with Alan Swain and his orchestra. Swain's arrangements are exciting, and Giordano has come up with fresh dance materials. The orchestra includes three drummers (playing eight types of drums), a piano, bass, guitar, vibes, flute, and alto and tenor saxophones.

Record LP 103: "Encore"—Jazz Dance Session. Side 1 has six bands. The first is the theme from "Danger Man," in moderate tempo, ideal for an intermediate jazz routine for teenagers. The second, "The Swingin' Tambourine," is a percussion arrangement created primarily for a jazz barre, isolation exercises and stretches — as is band 4, "Turkish Drum," in a slower, more deliberate tempo. Band 3, "Exodus," is a two-minute routine with a good steady beat for a beginning or intermediate class. Band 5 — another two-minute arrangement called "Don't Stop" — has a definite Latin beat and is reminiscent of "Cervasa." Students should enjoy this "easy-to-dance-to" variation. The last band on side 1, "The Duet," has three minutes of delightful music, featuring the flute and bongos. It's a basic routine for children, but a student in any age bracket could use it effectively.

Side 2 has three bands. The first is an eleven-minute arrangement of the "Garden of Eden" ballet from the Cole Porter musical *Can-Can*. Gus Giordano has created a children's production number to this amusing arrangement, which is handled by the pianist in a highly provocative manner. However, the teacher who enjoys a chal-

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lenge will find this a delightful vehicle for her own clever, unusual choreography. Band 2 is another percussive study for barre and exercises, but it could be worked into an imaginative routine. Alan Swain has done a nice arrangement of "Sixteen, Going on Seventeen," from *Sound of Music*, for the third and final band, for which Mr. Giordano has done a soft shoe number for children or teenagers.

Besides this very fine LP, there are also fourteen Orion releases on 45 rpm records, of which five have been recorded recently.

OS 1012: "Private Eye" on side A is a swinging jazz routine for an intermediate teen-ager."Alright, Okay, You Win" is on side B.

OS 1013: "Birth of the Blues" on side A is an intermediate jazz number with a steady beat. It's backed by "The Hoot Nanny," a basic number for children.

OS 1014: "The One Finger Symphony" is recorded on both sides, with A quite fast and B considerably slower. It is a clever arrangement for free-style ballet, choreographed by Ronald Colton for pointe or demi-pointe.

OS 1015: "The Party's Over" is a slow-tempo number for a beginning or intermediate student, also good for teenage ballroom. The other side, "Grand Old Flag," is a rousing march appropriate for a children's production number or baton routine.

OS 1016: "Fever" and "The Elder" are both excellent for intermediate jazz numbers.

Outstanding among previously released 45 rpm Orion recordings are: OS 1010, "les Jazz" for ballroom or a jazz routine, backed by "A Foggy Day." OS 1004, with three selections from *Oklahoma*—good for a production number. OS 1001-2, "Steam Heat" for an advanced jazz routine, and "Kismet Medley" for a character or jazz number. OS 1005, "Walk to the Bullring," in two tempos, for children or older students. OS 1007, "Swinging Shepherd Blues," in two tempos, excellent for beginning jazz classes. OS 1008, "Prologue" from *West Side Story* for advanced modern jazz, and a *Can-Can* medley for a production number. OS 1006, "Shoeless Joe from Hannibal, Mo." OS 1009, "Basin Street Blues." OS 1011, "Drums Dynamic" and "Sposalizio."

Outside of the one number choreographed by Ronald Colton, Gus Giordano has created routines for all of these. They may be purchased separately or with the records. For further information, write Orion Records, Inc., 622 Davis Street, Evanston, Illinois.

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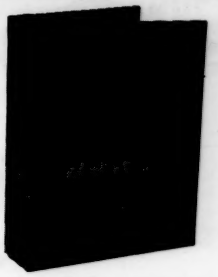

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NEWS OF TEACHER ORGANIZATIONS

Continuing to work toward common agreement in matters of introducing better teacher training, improving teaching methods, up-grading syllabi and examinations, implementing codes of ethics, studying the problems of legislation, recreation dept. dance instruction, etc., the Board of Governors of the **NCDTO** meet Nov. 5 at the Hotel Edison, NYC.

Your reporter acknowledges with very special appreciation the news of an Honorary Membership in the **ADTSC.** Presentation by Pres. **Katherine Sheehy** was made at the club's Sept. 10 meeting in Hollywood. Receiving it as our "proxy" was Dance magazine staffer **William Como,** recently back in NYC from a visit to the So. Calif. dance world. Miss Sheehy has been reelected ADTSC Pres., **Dorothy Williams** is 1st VP, **Gene Parker** 2nd VP, **Margaret Ketchum** Sec'y-Treas., **Eric Liedberg & Alan Nielsen** Sgts.-at-Arms. Directors are **Brownee Brown, Dorothy Jo Swanson, Ursula Murray, Lucille Iverson, Grace Rocklin, Beth Berg.** The orgn. has announced a 3-day convention Dec. 27-29 at the Hollywood Roosevelt, promising top faculty and much off-hours Holiday Season festivity in the movie capital.

A Hawaiian Chapter of DMA is in the organization process and has already held 3 meetings. **Alma May Rogers,** pro tem Sec'y, reports that membership includes 5 teachers of ballet, 3 of Hawaiian dance, 1 of tap, 4 of ballroom, and several ethnic instructors (Samoan, Filipino, Japanese, etc.)

Long Island Chapter of the DTG is sponsoring a 10-week course by **Isa Partsch** in the technique of **Kurt Jooss** Tues. mornings at the American Legion Hall, North Bellmore.

Christmas Session of the **Penna. Dance Teachers Assn. (DMA)** is Dec. 3 at the Bellevue Stratford Hotel, Phila. Teachers: **Roye Dodge, Jane Dodge, Hilda Butsova, Mildred Bryant, Lucille Dubas . . . NYC Chapter of DMA,** on Nov. 5 at the Hotel Edison, presents the following Stage Arts instructors: **Lucille Solof, Gerald Cummins, Jacqueline Donavan, Dick Mordt, Mariquita Flores.**

Annual Thanksgiving Session of **DEA** is Nov. 26 at the Waldorf-Astoria, NYC. In Seattle, the Northwest DEA group meets Nov. 12 . . . **Stanley Herbertt,** Dir. of the St. Louis Civic Ballet, was teacher for the 1-day session of the **So. Texas Assn.**

Ansel Kickbush

ABBREVIATIONS

ASTD, American Society of Teachers of Dancing; ADTNJ, Associated Dance Teachers of New Jersey; ADTSC, Associated Dance Teachers, of So. Calif; CCA, Cecchetti Council of America; CNADM, Chicago Nat'l Assn. of Dance Masters; DEA, Dance Educators of America; DTCB, Dance Teachers' Club of Boston; DTG, Dance Teachers Guild; MDA, Midwest Dance Assn; NAB, Nat'l Academy of Ballet; NADAA, Nat'l Assn. of Dance & Affiliated Artists; NCDTO, Nat'l Council of Dance Teacher Organizations; TATD, Texas Assn. Teachers of Dancing.

of **Dance Teachers (DMA)** Oct. 22 in Houston . . . **Jacqueline Stiles, Art Stone, George Verdak, Betty Adelman & Sharon Kinney** were faculty for the 1-day convention of **Dance Masters of Ohio (DMA)** in Columbus on Oct. 15.

Following their Nov. 12 session at the Sheraton-Chicago, **CNADM** "goes West" for a 3-day Christmas Week convention at the Pioneer Hotel in Tuscon, Ariz. Among faculty members so far announced are **Al Gilbert, Evelyn LeMone** and **Gus Giordano.** Tuscon teacher **Dorothy Cameron,** CNADM board member, will be convention chairman, assisted by **Krystal Hayden, Buena Rowley & Forest Thornburg.** A special program of free-time vacation activity in the Southwest city has been announced.

Convention of **TATD,** always a Christmas Week affair, is Dec. 27-30 at the Statler Hilton Hotel in Dallas.

Some of the summer dates for conventions are already being reported in. **DEA** begins its 2-week Training School July 8; Pre-Convention Ballroom is July 20-21; Convention is July 22-27. All sessions will be at the Waldorf-Astoria, NYC . . . The **ASTD** convenes at the Edison Hotel, NYC, July 29 through Aug. 3 . . . We haven't heard places or dates yet, but **DMA's** convention will be in NYC, and **Joan Voorhees** is set as convention chairman. Previous plans to hold the 1962 event in Las Vegas were altered at last summer's conclave in Philadelphia.

Ansel Kickbush

On recent trip to Hollywood, Dance Magazine's **William Como** acts as "proxy" to accept from Pres. **Katherine Sheehy** an Honorary Membership for **Donald Duncan** in **Associated Dance Teachers of So. Calif.**

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SHOPPING GUIDE

Books:
British Ballet Org. 27
Chalif Publications 52
Dance Book Gallery 52
Dance Mart 68
Dance Notation 52
Music Publishers Holding Corp. 4
Vanguard Press 14
Classified: 71 & 78
Dance Routines:
Atkinson 68
Ann Dansetts 68
Hanf 62
Jay Dance Notation 70
Rozanas 68
Jack Stanly 23
Varady 66
Dance Footwear and Accessories:
Advance Theatrical Co. (Leo's) 80
Albert's Hosiery 59
Balletto, Inc. 27
Baum's 24
Ben & Sally 30
Johnny Brown 68
Capezio 2
Chatila 66
Chicago Theatrical 30
Curtain Call Costumes, Inc. 63
Dance Fashion 52
Danskins 10
Fine 67
Herbert 68
Hinote 68
Hoffert 30
Hollywood Dancewear 64
Irene's 52
Kling's 63
La Ray 52
Loshin's 70
Mack's Taps 66
Maurice Dancewear 62
Selva 79
Serbin 67
Spotlight 52
Star Costumes 72
Stein Imports (Freeds Ballet Shoes) 52
Style Queen 67
Taffy's 25
Tigniere 52
Trep Art 31
Wolf-Fording 60
Fabrics:
Advance Theatrical Co. (Leo's) 80
Algy 63
Associated 69
Baum's 24
Circle 72
Dazian's 9
Fine 67
Kalmo 58
Maharam 61
Samuelson 72
Kate Shea 72
Miscellaneous:
Christmas Cards 65
1962 Dance Calendar 75
Dance Magazine Binder 69
Evyan 19
Freyman (Photographer) 27
Goni Castanets 67
Gordon Novelty 52
Mitchell (Photographer) 8
Photo Sets 6
Russian Tea Room 14
H. W. Shaw (Gifts and Prizes) 72
Trier, Carola (Body Conditioning) 22
Records and Record Players:
Advance Theatrical Co. (Leo's) 80
Choreo Records 68
Hanf Recording Studio 62
Idento Disc 8
Freda Miller 68
Orion 58
Russell Records 66
S & R Records 79
Stanly Practice Records 23
Stepping Tones 60
Superscope 31
School Listings: 76 & 77
Teacher Dance Organizations:
American Society 26
Assoc. Teachers of Calif. 8
Cecchetti Council 27
Chicago Nat'l Ass'n of D.M. 23
Dance Educators of America 26
Dance Masters of America 12
DMA—NYC 23
National Academy of Ballet 22

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NOVAK *(Cont'd from page 21)*

Coppelia. And then, "ballerinadom." By now she has danced all the top roles in the company's repertory, and her name has become almost as synonymous with today's Ballet Russe de Monte Carlo as that of Sergei Denham, its director for the past quarter century.

In 1956, she restaged the Mazurka in *Coppelia*. She feels that many of the ballets in the standard repertoire which the company has long featured, and which managers insist upon year after year, should be revitalized and spruced up with new costumes and scenery, if finances permit. An important *if*. It is important, too, she feels, that the new generation of audiences and dancers see the classics. "Ballet audiences should be familiar with its past as well as its present."

In 1958, she choreographed her first ballet, *Brahms Variations*. She would like to choreograph a story ballet to an especially composed score with splendid costumes and scenery. "There is an urgent need for young composers to work for ballet." And "usable" librettos would be welcome, too.

This first return to Poland, with its unforgettable memories, is behind her now. Next month Ballet Russe de Monte Carlo embarks upon another coast-to-coast tour, and leading it with talent and indomitable energy will be lovely Nina Novak, whose empire now encompasses two nations. *END*

IN THE NEWS

***IN COLORADO:** Collaborators in the Aug. 8 performance climaxing Hanya Holm's 21st summer of teaching at Colorado College were, l. to r.: conductor John Colman, guest artist Janet Collins, featured dancer Don Redlich (seated), choreographer Holm, and featured dancer Elizabeth Harris. Vera Zorina was guest narrator for the program, given in Colorado Springs' new Broadmoor Int'l Theatre.*

(Cont'd from page 8)

ing will choreograph a ballet for **Melanie Alexander** for TV's "The Story of an Amer. Dancer." **Ruby Raskin** has written a 10-min ballet for Mr. Loring . . . **Hal Belfer**, head of the Dance Depts. at UI and Fox, has organized a new training program, "Talent Design," for dancers, singers and actors . . . **Jack Tygett** staged a fashion show for the Southern Calif. Clothiers in Palm Springs. Dance nos. featured **Jerry Staebler, Jerry Antes, Jimmy Brooks & Howard Kreiger** . . . **Ray Aghayan** staged "Little Mary Sunshine" at Le Grand Theatre with **Shirley Knight, Peter Walker, Carleton Carpenter, Sylvia Lewis & Larry Billman** . . . "The Billy Barnes Party," a comedy revue at the Cabaret Concertheater, features dancers **Ken Barry & Joyce Jameson.**

Roland Dupree will choreograph "Pal Joey" for a local group with **Tommy Morton & Pamela Mason** . . . Dinah Shore's TV season at NBC will alternate choreographers **Ted Hansen, Tony Charmoli, & Nick Castle.** . . **Jack Dodd & Marc Wilder** dance-in for Pat Boone & Bobby Darin on Fox's "State Fair" . . . **Dick Barclay** has joined Lisa Kirk's new night club act choreographed by **Tony Charmoli** . . . **Jack Regas** will stage Spike Jones' new stage-cabaret show . . . **Carrie Leverette** will stage a series of dance automobile commercials for ABC-TV.

LAS VEGAS

Paul Godkin directed & choreographed the new Steve Parker show, "Philippine Festival," at the Dunes with **Bobby Gonzales, Katy De La Cruz, Pilita Corrales, Elizabeth Ramsey, Shirley Gorespe, Baby Aguilar, Boy Pecson, Ricardo Reyes & Alice Reyes** . . . **John Brascia & Tybee Afra** are in the Dean Martin show at The Sands with prod. nos. by **Renne Stuart** and featuring **Garr Nelson** . . . **Juliet Prowse** stars in "Irma La Douce" at the Riveria Hotel.

Steve Papich has staged a new act for Dorothy Dandridge using 4 singers & 2 dancers . . . **Mitzi Gaynor's** successful act, staged by **Bob Sidney**, is in rehearsal for a return Flamingo engagement in Dec. . . . **Jack Baker** has set a new act for the Andrews Sisters currently at the Thunderbird Hotel . . . **Jack Mattis & Frank Mangrin** will break in a new song-&-dance before going to Europe.

ROY CLARK

SOUTHERN CALIFORNIA NOTES

UCLA presented season's 1st dance attraction in LA, the **Bayanihan Dancers** from the Philippines. Co. which danced to less than full houses on a previous tour, sold out at Royce Hall and Shrine Aud. While there is no great dance on the program, the dancers are beguiling as beautiful children. 1st half of the program with war dances and elegantly costumed ballroom dances is worth going back to see again.

Evelyn LeMone accomplished a tour de force by presenting a large co. in an hour long perf. a week after her studio opened. Occasion was Pasadena Arts Fest., **Larry LeMone** appeared in his own choreography . . . **Nina Ceppola** has joined the staff of **Panaieff Ballet Center** teaching beginners' classes through toe variations . . . **Bette Shaler** is teaching **Graham** technique while in LA with "Gypsy" . . . **Robert Morrow** is teaching pas de deux for **Tupine-Clare Studio de Ballet.** He & **David Sutherland** will dance with **Ballet la Jeunesse** this season . . . **Larry Warren, Directions in Dance** soloist, is in Tokyo vacationing.

Raoul Appel, choreographed "Young Man Running" which had 2 perfs. in San Fernando Valley. **Bill Holden** was the dancing young man. Other dancers were **Nanci Hunter, Charlotte Mitzenmacher, Anthony Alva, David Gustafson & Sally German.** Appel is scheduled to take a package show called "B'way in a Suitcase," with **Susan Lovell, Phil Crummett, Virginia Roe, Midge Chambers, Juleste Salve, Jack Vought & Ramon Austin** on State Dept. sponsored tour of Tokyo & Korea for 4 wks, leaving Dec. 12.

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Set #2 — MODERN DANCE
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DANCE MAGAZINE **231 W. 58th St.** **New York 19, N.Y.**

New Dance Theatre School has announced a 2-yr. professional course beginning Oct. 16 for dance performers, creators and educators. **Masami Kuni** is dir., **Kate Hughes** assists . . . ANTA has scheduled a lecture series at its No. H'wood bldg. 5 Sundays, Oct.-Dec. Speakers scheduled include **Burch Mann Heltzman, Kate Drain Lawson, Olga Maynard, Evelyn LeMone, Wilson Morelli, Pia Gilbert, Lotte Goslar, John Dougherty** . . . **Lila Zali** announces that **Victor Morene** will teach pas de deux in her studio this fall . . . **Naomi Nichols** opened her new Fullerton studio with a perf. of her new ballet, "The Little Mermaid" . . . **Barbara Simonson** was Cinderella in her **Beach Cities Ballet Co.** presentation at Redondo Beach. **Tony Savino,** guest artist danced Jester.

Henry Kersh & Vera Lee of **LA City Ballet** danced Adam & Eve at the Designers' Award Ball, Beverly Hilton . . . **Joan Nicholson** is back at UCLA for graduate work after a year of study in NYC . . . Dancers in **LA Civic's** "Guys and Dolls" include **Carol Warner & Noel Parenti** . . . **Santa Fe Opera's** Amer. premiere of Hindemith's "The News of the Day" was the delight of the summer.

Moss and **Hayman** are really in dance business this season. Their attractions include **Robert Iglesias,** Oct. 31; **Luisa Triana,** Nov. 11; **Theatre d'Art du Ballet,** Nov. 14; the **Leningrad Kirov** for 11 perfs. beginning Nov. 20; **Ballet Russe de Monte Carlo,** Feb. 9-17.

John Martin's ecstatic review of **Alla Sizova's** perf. of Aurora in "Sleeping Beauty" arrived just in time to spark even greater interest in mail order sales for the Kirov season.

JOHN DOUGHERTY

SAN FRANCISCO BAY AREA NEWS

Contemporary Dancers' late Sept. program drew mixed critical reactions. Frankenstein (Chronicle) termed it their most varied and interesting. **J. Marks'** "Variations on Ethnic Dances" had "beautifully fluent patterns," his "Judith" a dance drama of "considerable force and effectiveness." Satire in "Harry Was a Hero But he Died" was called "mordant and meaningful." **James Croshaw's** solo, "Oracle of the Branch" "a modern paraphrase of 'Afternoon of a Faun,' exchanging Ravel for Debussy and lyricism for mysterious savagery." Fried (Examiner) reported "a great deal of intellectual ambition but not enough dance ideas and skills to carry the ambition to full artistic success." He thought "Judith" depended too much on static sculptural posing and narrative mime and lost effect by poverty of expressive dance movement. Patterns of "Concerto Exotique," "too limited to build up significant interest" and performers needed more training. Fried praised moody, Rembrandtian lighting and shadow in "Judith" and Croshaw's excellent body control in "Oracle." He thought "Harry" an "inept satirical farce."

Wallace (Chronicle) found **Welland Lathrop's** program at San Francisco State College "light and airy even when serious and genuinely funny when not." He termed Lathrop's "Harlequinade Cycle" "four rollicking episodes," and called Lathrop's "genius for pantomime, the rallying point" throughout.

Due to pressure of opera season, few reviewers got to dance events. **Ann Halprin's** "Four Legged Stool" at the Playhouse mystified those who did. Miss Halprin, of late, has gone "way out'" so far out, according to Eichelbaum (Examiner) that "it's not even there." Eichelbaum was in the same position as my colleague who was told by a member of the audience, "You just aren't in the proper existential mood." Miss Halprin explains that "Four Legged Stool" is experimental for the audience but "not for us, we know what we are doing." One character carried a transistor radio, tuned in at random. "The fact we don't know what will be broadcast is a stimulating factor for the performers. We are working with a new rationality. We want the audience to experience, not look for meaning. This isn't abstract, because we are not abstracting anything. We want the audience to look at us on a kinesthetic level." Using words and sounds to suggest tension, she explains, "Words gain in significance as they lose in meaning. We are seeking a responsive intelligence beyond verbal intellectualization." While I confess I liked the Halprin group better in their less difficult and more naturalistic dramas, it appears Ann's creative imagination has moved ahead of much of her public, and perhaps in time they'll catch up with her.

Pacific Ballet, headed by **Alan Howard,** was to feature **Marc Wilde's** "Orpheus" to percussion at San Francisco Veteran's Aud. danced by Howard with **Grace Doty and Rita Agnese** alternating as Eurydice.

Bayanihan Philippine Dancers netted $33,000 in a week at Geary theatre . . . U. of Calif. announced 6 dance events: **Roberto Iglesias, Indrani & Co., Aviv Dance Theatre, Ballet Janine Charrat, Merce Cunningham & Co., Ceylon Nat'l Dancers.** . . . **Vera Preobrajenska,** has left **Richmond Civic Ballet** to become mus. dir. for **Ballet Arts School** dir. by **Lynette Panginaban** . . . **Ruby Asquith,** former **SF Ballet** ballerina and wife of **Harald Christensen,** opened ballet studio in suburban Larkspur . . . **Dick Ford** started his "Hop, Skip and Dance" creative dance classes for children recently in Berkely, sponsored by parents on a non-profit basis. **Wendy Philbrick** instructs.

CLIFFORD GESSLER

WASHINGTON DC AREA NEWS

12th year of Wash. Post Book Fair presents dance perfs. as part of its exhibit. Included are: **Evelyn Davis Dance Playhouse,** Nov. 12; **Mont. County Ballet Co., Thelma Tierney,** dir.-choreographer of "Madeline" featuring **Karen Scott & Ann Coyle; Batya Heller School of Dance** in "Pocahontas" Nov. 18; **Hedi Pope Dance Players** in "American Superstitions" and Sandburg's "Corn Fairies" & "Wind Song", Nov. 19.

Claudia Crutcher & Sally Trammell were winners of the annual **Lisa Gardner** Scholarships given by **Wash. School of Ballet** . . . a new ballet school in Wash. features classes by **Sonja Dragamonovitch & Jacqueline Hepner** . . . **Phyllis Huering** has joined staff of Batya Heller School of Dance and **Ann Ingram** is teaching at Geo. Wash. U. . . . Nov. 25, the **Bayanihan Dance Group** returns to Lisner Aud., Dec. 5, the **Polish Mazowsze Dance Group** appears at the Capitol Theatre.

Marion Chace, dance therapist, gave a lecture-demonstration, "Dance Your Way to Mental Health," Oct. 12 . . . **Modern Dance Council** sponsors modern jazz class by **Claire Mallardi** Nov. 19 and with Amer., Geo. Wash., Howard, & Md. U's., co-sponsors 5th annual college dance symposium featuring **Jean Erdman** who will teach & present lecture-demonstration on ethnic and modern dance.

VIRGINIA FREEMAN WEE

DALLAS NEWS

Fernando & Nancy Schaffenburg, formerly of **Ballet Russe** are artist-teachers at the **Edith Amon School.** They will be soloists in the **Dallas Civic Opera** prod. of "Thais" in late Nov. . . . Sept. 22 saw **Nikita Talin** & students in an informal program at the Highland Park Town Hall . . . **Johanna Carothers** of Dallas appears in new musical **"Kean."**

Kitty Malone of Ft. Worth dances in the new Jerry Lewis film as well as the Danny Kaye TV spec . . . **Ann Etgen** who has opened a ballet school in Dallas and former dancer **Bill Atkisson** were married in Aug. . . . **Margo Dean** of Ft. Worth studied this summer in Buenos Aires at the Teatro Colon.

TONI BECK

LONDON DATELINES

The **Royal Ballet** returned to Covent Garden Sept. 13 with a spanking perf. of **Ashton's** "La Fille Mal Gardée." In less than 2 years this ballet has become such a favorite that it may oust "The Sleeping Beauty" from from the prime place in London ballet audiences' affections. The co., after a month's holiday, lost the somewhat jaded air it had at the end of last season and danced brilliantly. **Nadia Nerina, David Blair, Stanley Holden & Leslie Edwards** were all in exuberant form, while **Alexander Grant** continues to grow in the part of the engagingly dim-witted hayseed suitor.

The 1st novelties of the season came when the co. took the unusual course of having a double premiere: **Kenneth MacMillan's** "Diversions" and **Alfred Rodrigues'** "Jabez and the Devil." It was a most unequally matched evening. While the MacMillan had much to commend it, it was more difficult to imagine how the Rodrigues had got on the stage than to guess how long it would stay there. The worst thing that can be said about "Diversions" is that it is as good as its score lets it be. Macmillan does not seem to have received a great deal of support from Bliss' rather dull "Music for Strings." But if the music prevents "Diversions" from reaching heights, it is still a fascinating addition to the repertory of British plotless ballets, and MacMillan's exceptionally fluid choreography is exciting and distinguished. Settings and costumes by Philip Prowse have a Minoan or Cretan appearance which seem to place the ballet in a decaying Mediterranean civilization and the whole work has a pleasantly autumnal air. The ballet makes very severe demands upon its cast and was exhilaratingly danced by leads **Svetlana Beriosova & Donald MacLeary** and a group of 8 soloists for ensemble.

The contrast between this gracious simplicity and the histrionic involvements of Rodrigues' "Jabez and the Devil" could not have been more marked. Based on Benet's "The Devil and Daniel Webster," this revamping of the Faust legend

(Cont'd on page 77)

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(Cont'd from page 74)

had few merits. Rodrigues' drearily repetitive choreography, Arnold Cooke's drearily repetitive music and Isabel Lambert's merely dreary scenery and costumes add up to a kind of artistic unity. What small distinction the ballet attained was almost purely for the efforts of the hard-worked cast, including Alexander Grant as the Devil, Donald MacLeary as Jabez and particularly young **Antoinette Sibley** as Jabez' wife. Co's next creation is **Frederick Ashton's** "Persephone," expected just before Christmas.

This season also saw the virtual end of a famous partnership, **Margot Fonteyn & Michael Somes.** Somes has withdrawn from his more arduous dancing roles but continues with RB as mime and partner. While he partners Fonteyn in "Ondine," in the rest of her perfs. she is partnered by **David Blair.** In effect this means that Blair is now premier danseur, a very deserved promotion. It is unfortunate that Somes' partial retirement was kept secret (it is still not officially announced) as his countless admirers had no opportunity to give him a send-off. Besides partnering Fonteyn, Blair continues in the same capacity for **Nadia Nerina,** a curious arrangement in a co. with 7 male principals.

After appearing at the Edinburgh Fest. the **Western Theatre Ballet** had a brief London season. Included were the 3 "opera ballets" done in Edinburgh, the Rodrigues "Renard," the MacMillan "Seven Deadly Sins" and the **Peter Darrell** "Salade" which were reviewed last month. On Sept. 14 the co. gave the 1st London perfs. of their new production of "Carnaval," reproduced by **Tamara Karasavina,** and Darrell's ballet to Stravinsky's "Ode." "Carnaval" with **John Gilpin** as guest artist, is a useful ballet for the repertory, and although not perfectly danced, had an agreeable quality of stylishness. "Ode" is too brief and slight to make a very deep impression. The London repertory was completed by **Bejart's** heavily melodramatic "Sonate a Trois."

The **Ukrainian State Cossack Dancers** had a month's season at Albert Hall. As lively and invigorating as the best of such East European groups, the Cossacks have an advantage in their better-than-average choreography by dir. **Pavel Virski.** However, even the best of peasant woo-ings and jolly collective farm dances pall after a time and one finds oneself waiting for the pagan burst of energy and virtuoso feats that are the noblest part of their style.

There is an unusual amount of dance in the provinces this fall as 5 cos. tour: **Royal Ballet, London's Fest. Ballet, Ballet Rambert, Western Theatre Ballet** and newcomer, **Walter Gore's London Ballet.** In Oxford, this new group made an agreeable impression. Led by **Gore, Paula Hinton, Jill Bathurst & Simon Mattram** with **Alexis Rassine** as guest artist, the co. has a good basic repertory of the "white" classics, "Les Sylphides," "Swan Lake" Act II and "Giselle" Act II, plus a more ambitous repertory of Gore's own works, notably "Night and Silence" and "Eaters of Darkness." The group needs another choreographer to add variety, but the venture is off to a promising start. CLIVE BARNES

NEWS FROM FRANCE

A lavish new production is in the offing for the **Marquis de Cuevas Internat'l Ballet.** With designs by director **Raymond Larrain,** who was responsible for sets and costumes of their recent hit "The Sleeping Beauty," it will be based on "A Thousand and One Nights" and will have different composers and choreographers for each act. The co., in Tel-Aviv Oct. 10-27, plans tour of Italy and Scandinavia . . . Dancer **André Prokovsky** leaves to join the new **Roland Petit** troupe and partner **Zizi Jeanmaire**

A new group, the **National Ballet of French Dances,** founded and directed by **Thérèse Palau,** made a promising debut Sept. 3. The fresh, tasteful show evoked popular dances of France . . . **Maya Plissetskaya,** partnered by **Nikolai Fadeyechev,** made her Paris Opera debut in "Swan Lake." These Russian dancers, who did not appear in Paris with the Bolshoi, made a strong impression. Her visit coincided with the Soviet Exposition . . . Sept. 12-Oct. 15 was season for the singers and dancers of Archangelsk and the Daghestan dancers of the Caucasus in a folk spectacle at the Palace of Sports.

On Sept 29 the Paris Opera offered a brilliant "reprise" of Rameau's "Les Indes-Galantes," staged by Maurice Lehmann. Leading dancers included **Josette Amiel, Christiane Vaussard, Madeline Lafon, Claire Motte, Jacqueline Rayet, Peter Van Dijk, Flemming Flindt, Jean-Paul Andreani, Max Bozzoni.** On Sept. 13 New "danseuse-étolie" Jacqueline Rayet, displayed youthful charm in her official debut as Giselle . . . After diplomatic delays, the **Hungarian Nat'l Ballet** opened at the Alhambra, Oct. 3 . . . American dancer **George Reich** has temporarily left the stage to do a film of Gogol's "Taras Bulba." MARIE-FRANCOISE CHRISTOUT

NEWS FROM GERMANY

This year's Berlin Festival had an inauspicious beginning with Stravinsky's "Persephone," performed by New Mexico's **Santa Fe Opera. Vera Zorina** had the lead, and **Thomas Andrew** was choreographer. The USA also sent **Paul Draper & Ellen Martin** in a program which revealed the limitations of tap dance. A Voodoo group from Haiti directed by **Mathilda Beauvoir** was misleadingly billed as **Les Ballets d'Haiti.**

Nightmarish conditions prevailed in the premiere of a mixed program. The sympathetic **Jean**

Cebron performed some of his dances without music and his familiar "Structure for 3 Dancers." Australia's Jean Cadzow appeared in a meaningless "Rhythmic Studies." Then came a cliché-ridden pas de deux from Tatyana Gsovsky's "Goyescas" ballet. Finally there was Mme. Gsovsky's newest literary ambition, a ballet-mime assassination of "Crime and Punishment" called "The Deed." It was choreographed in her usual hodge-podge of styles. Gert Reinholm was Raskolnikov and Harald Kreutzberg Porfiry.

At the new West Berlin Opera, ballet was prominent in a new production of Gluck's "Orpheus," for which Mary Wigman designed the group choreography. Always beautiful and often fascinating to see, her movement sometimes clashed with the austere direction and the monumental style of the revolving sets for the opera . . . For an all-ballet triple bill at the new house, Mme. Gsovsky contributed 2 new creations: "Les Illuminations," to Britten's Rimbaud-inspired score, which she rather strangely staged as a juvenile delinquent ballet half way between "Moves" and "West Side Story"; and "Les Noces," choreographed perversely en pointe with the classical style interrupted every other moment with Russian folk dance steps. Happily, Konstanze Vernon was a lovely and radiant Bride.

It was altogether different with Pierre Boulez' "Deux Improvisations sur Mallarme." Deryk Mendel's marvelous and musically shaped choreography is actually a pas de deux of meeting and parting in which 2 protagonists, Tana Herzberg & Wolfgang Leistner, become part of the stage architecture. Through Mendel's total choreography (even lighting is integrated into the choreographic design) it became a fascinating new cosmic entity and a convincing documentation of a kind of pure style of which Mendel seems, so far, to be his generation's only representative.

HORST KOEGLER

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REPORT FROM ITALY

MILAN: For Italian TV, choreographer Luciana Novarro, assisted by Gilda Maiocchi & Sabino Rivas, is preparing "Le Donne di Buon Umore" ("The Good Humored Ladies"), "Coppelia" and "Petrouchka." Guest dancers will be Carla Fracci & Mario Pistoni of La Scala. Co. includes Gilda Maiocchi, Elettra Morini, Angelo Pietri, Giovanni Papi, Marga Nativo, Brenda Hamlyn, Vera Veghin, Eliana Scuderi, Enrico Sportiello, Attilio Veneri, Guido Guidi, as soloists.

VENICE: The Centro Arti e Costume of Milan organizes fashion shows in the Palazzo Grassi in Venice and other Italian cities. Latest, "Moda and Circus," was presented in Venice with choreography by Rosita Lupi & Virginio Puccher of the Piccolo Teatro di Milano which has a school for dancers and mimes.

LUIGI GARIO

NEWS FROM LATIN AMERICA

CHILE: Ballet de Arte Moderno was busy all Sept. with the opera season at Teatro Municipal where prods. were improvised and uninteresting . . . Nat'l Ballet is rehearsing Ernst Uthoff's "El Saltimbanqui" . . . A book on Chilean folk dances published by Emilia Granham includes material on the "Cueca," "Refalosa" & "Cuando."

HANS EHRMANN-EWART

CUBA: Ballet de Camara's "Cinderella" was such a TV hit a repeat is scheduled for next month . . . Ballet de Cuba danced "La Fille Mal Gardée," "Les Sylphides" & "Black Swan." A full evening "Nutcracker" is being prepared.

HERMANN WILHELM

PERU: Nat'l Ballet lost its subsidy only a few months after it was granted by Ministry of Education. Apparent cause was dancers' complaints against dir. Roger Fenonjols regarding money matters . . . Kay Mackinnon's Ballet Peruano is back from Paris after dancing at Theatre des Nations. . . . Esmeralda Agoglia & José Neglia of Colon in Buenos Aires were guest artists of AAA Ballet season.

JULIO ESTREMADOYRO

AUSTRALIA REPORT

Claude Bessy, Paris Opera ballerina, & partner Attilio Labis drew raves from Sydney press. This was interesting in view of the fanfare and publicity that accompanied the Maly Theatre Ballet Co., from Leningrad, which preceded them by only a few weeks. The French choreography was considered superior in its rapport with the classic and modern trends. Miss Bessy's length of line is a joy and the aplomb of her work and that of Labis a pleasure; but his little boy quality and her apparent lack of interest in "Les Sylphides" were out of key with their other works and fine technical achievements.

Save for the shallow "Les Sylphides," these 2 interesting personalities certainly made a hit with Australian audiences. With little advance publicity, the theatre was not packed but word of mouth built up attendance by the end of their 9-perf. run in Sydney.

There are rumors of England's Festival Ballet coming to Australia but nothing further about the Australian Ballet project. Without gov't subsidy nothing seems likely for a year at least.

BETH DEAN

REPORT FROM MEXICO

Rene Anselmo & Luis de Llano's prod. "Where's Charley?" met a generally fa. press and enthusiastic public. Dances w. Kevin Carlisle and Manuel Valdez acquitt. self creditably in the Beiger part. The sa. ducers will take "Redhead" to the Teatro Zarzuela in Madrid; 1st time a Mexican m. prod. has left the country. Carlisle is assist. Alton Ruff & Sara Pardo in the Fossa dance.

Roberto Iglesias & Co. were very disappo. in their short stay. It looks as if, once agai. night club circuit has taken its toll, for an e. lent dancer is now far off his creative o. . . . Ballet de Camara provided the dance. the Opera Internacional season. Choreogra. were Nelly Happee, Tulio de la Rosa, John. & Farnesio de Bernal . . . Ballet Popular. Guillermo Arriaga, has returned from succ. perfs. in Texas . . . The annual Modern. Season by Ballet de Bellas Artes begins a. mid-Nov.

JOHN

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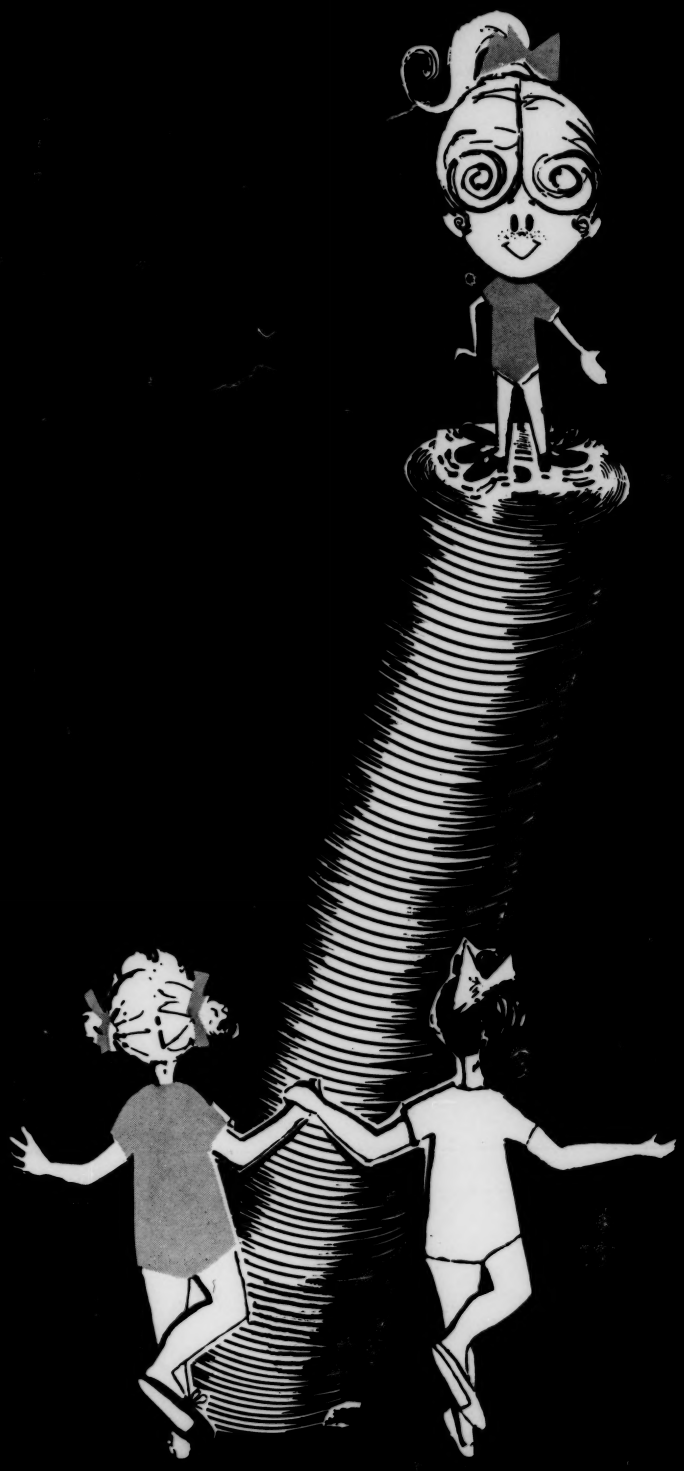

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